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FEBRUARY 8, 2014

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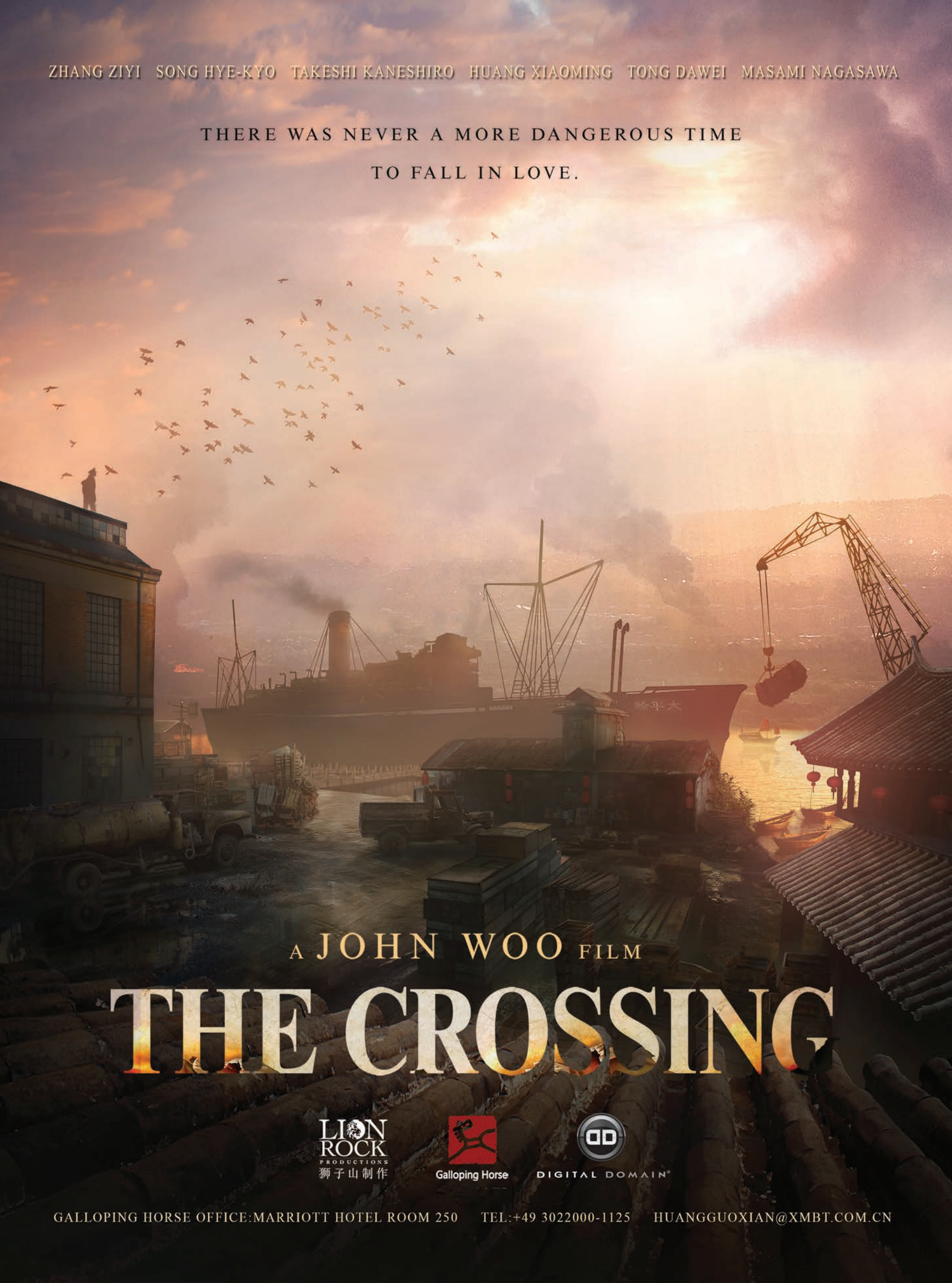
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THE *Hollywood* REPORTER

FEBRUARY 08, 2014 | THR.COM/BERLIN | No.3

BERLIN
WEATHER
AND HIGH
TEMPS

TODAY
49° F
9° C

TOMORROW
46° F
8° C

Herzog's *God* Lures Tyson, Anderson

By Stuart Kemp

Mike Tyson is in talks to star as an axe murderer in Werner Herzog's adaptation of DBC Pierre's Booker Prize-winning coming-of-age novel *Vernon God Little*. Producers also are in talks with Pamela Anderson and Russell Brand to join the cast of the project which has Austin Abrams in the title role opposite Sasha Pieterse.

The book tells the story of a teenager whose world falls apart when his best friend, Jesus Navarro, murders their classmates in the schoolyard, and Vernon is taken in for questioning. The story unfolds with Vernon existing in a hyper-real world of accusation and betrayal.

Producer Katya Eichinger,

CONTINUED ON PAGE 6

KEVIN SMITH'S *TUSK* SELLS

By Pamela McClintock

Marking the biggest Hollywood studio deal so far at Berlin's film market, Sony Pictures Worldwide Acquisitions has snapped up director Kevin Smith's modern-day monster pic *Tusk* for much of the world. The deal was struck with XYZ Films.

A24 Films already had scooped up domestic rights, and will release *Tusk* in theaters this fall.

SPWA has bought *Tusk* for the U.K., Canada, Australia, New Zealand, Latin America, Italy, Benelux, Scandinavia,

CONTINUED ON PAGE 6



Activists set up camp at Potsdamer Platz in protest of Russia's anti-gay law Feb. 7, lighting an Olympic-style "rainbow flame" that will burn for the next 16 days while the Sochi games take place.

Bum's *Rush*! Sinclair and East Out?

After six years at Exclusive Media, the veteran indie film execs likely will be bought out as a result of disappointing box office from Ron Howard's racing pic By Pamela McClintock and Stuart Kemp

A dramatic showdown is underway at Exclusive Media, where co-chairmen Nigel Sinclair and Guy East are being forced out following a major financial hit incurred because of Ron Howard's Formula One drama *Rush*.

Dasym Investment Strategies, the multibillion-dollar Dutch investment fund that has a majority stake in the leading production, financing and sales company, are in exit discussions with East and Sinclair, according to insiders. The duo, with long-time ties to the independent film business, formed Exclusive in 2008 with Mark Shipper and Simon Oakes. Dasym invests on behalf of media tycoon John De Mol, among others.

There's been conflict between East, Sinclair and Dasym higher-ups, including founder and CEO Frank Botman, since *Rush* underperformed at the U.S. box office last fall, taking in only \$26.9 million. It did better overseas, earning \$63.3 million, but that wasn't enough to stem a loss, which sources say is in the \$10 million range.

Exclusive co-financed the \$50 million film — starring Chris Hemsworth and Daniel Bruhl — with Brian Oliver's Cross Creek Pictures, but ended up putting up between \$20 million and \$30 million to market the film in the U.S., where Universal

released the movie.

It doesn't appear that Dasym is pulling out of Exclusive but instead has decided to replace East and Sinclair.

Shipper, Exclusive's COO, and Oakes, vice chairman of Exclusive, both have ties to Botman.

In 2007, Oakes and Shipper bought iconic British horror label Hammer Films with backing from Cryte Investments, a predecessor to Dasym. A year later, again with Cryte's help, they bought East and Sinclair's Spitfire Pictures, which led to the formation of Exclusive. Today Oakes serves as CEO and president of Hammer.

Sinclair and East each have a stake in Exclusive and will have to be bought out. It's possible they will transition into a producing deal. Representatives from Dasym, including Mark Ramakers, who has taken over a lot of the oversight of Exclusive from Botman, have been in Exclusive's Los Angeles offices for the past two weeks, according to sources.

Exclusive declined specific comment, but issued a statement addressing the possibility of new management. "Exclusive Media's management is engaged in collaborative discussions with our partners from Dasym Investment Strategies BV regard-

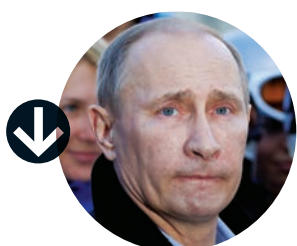
CONTINUED ON PAGE 6

THR HEAT INDEX



CARL WOEBCKEN

The Babelsberg CEO has three films in the lineup, *The Grand Budapest Hotel*, *The Monuments Men* and *Beauty and the Beast*, a record for the German studio.



VLADIMIR PUTIN

During the Sochi Olympics opening ceremony Feb. 7, Potsdamer Platz is taken over by hundreds protesting the Russian president's anti-gay stance. What's more: There's not a single Russian film in this year's Berlinale.



BRADLEY COOPER

The *American Hustle* star's Feb. 6 visit to the offices of tabloid *Bild*, Germany's most-read daily, pays off: "Global Star! Comedy King! World's Sexiest Man!" gushes the tabloid.

KNOW YOUR DEALMAKER



Suh Young-joo
Finecut

The CEO of the South Korean company has been a very busy woman at the Berlinale, snapping up international rights to the drama *Night Flight* and pre-selling the thriller *Sea Fog* (*Haemoo*) to France's Wild Side Films and to Twin Company for Japan. She also pre-sold *Rough Play*, produced by Kim Ki-duk, to Klockworx in Japan and Hwa Yea Multimedia in Malaysia. To top it off, Finecut signed up *Red Family*, also produced by Kim, to Gaga Corporation in Japan.

Silver Bear Winner Turns Asylum Seeker

'Bosnia betrayed me,' says the star of *An Episode in the Life of an Iron Picker* By Scott Roxborough

Nazif Mujic was the toast of the Berlin festival last year, winning the Silver Bear for Danis Tanovic's *An Episode in the Life of an Iron Picker*. A year on, the Romani man from Bosnia is back in the German capital, this time seeking asylum for himself and his family.

A nonprofessional actor, Mujic played himself in Tanovic's drama, which recounts his real-life struggles as a scrap-iron collector whose wife suffered a miscarriage. When the family sought medical help, they were turned away from Bosnian hospitals because they belong to the Roma ethnic minority.

Iron Picker won two Silver Bears at the 2013 Berlinale — one for Mujic as best actor and another for the film itself. The film also made the Oscar long list in the foreign-language category.

But when Mujic returned to Bosnia, he was ostracized. His former colleagues, reportedly convinced he was a big star, pushed him out of his old job and he was reduced to collecting garbage. A back injury forced him to leave that job. His family was so poor, "we couldn't even buy food," Mujic told journalists at a press conference Feb. 7. That's when he decided to return to Berlin. Germany rejected his asylum application, but the Berlinale has stepped in to help, taking up a collection to pay for an immigration lawyer and inviting the entire family to attend this year's festival. Mujic's lawyer has filed a petition to grant him residency status, which is under review.

"I don't want to be rich, I just



Mujic and his family showed off his Silver Bear at home in Bosnia last year.

want an ordinary job, a chance to feed my family," Mujic said. "I would give them my Silver Bear if that is what it costs to be able to stay."

The Berlin festival says it has been inundated with offers to help — and several job offers for Mujic — since his plight became known. For the moment he is going through the surreal experience of getting the red-carpet treatment during the day, before returning to a refugee shelter to sleep.

"The opening-night gala was amazing. I felt like I was walking on clouds," said Mujic, recalling the Feb. 6 premiere of Wes Anderson's *The Grand Budapest Hotel*. His mood soon darkened. If his petition for residency is rejected, Mujic said he would seek asylum in other European countries. But he vows never to return home. "Bosnia betrayed me," he said. "I will not go back. I would rather hang myself." **THR**

FOR NONPROFESSIONAL ACTORS, ESCAPING THE PAST CAN BE A CHALLENGE

HAING S. NGOR The Khmer Rouge survivor, who won a supporting actor Oscar in 1985 for *The Killing Fields*, was murdered by members of a Cambodian gang in L.A. in 1996.



AZHARUDDIN MOHAMMED ISMAIL The then-10-year-old went from the slums of India to 2009 Oscar winner *Slumdog Millionaire* — and then back to the slums.



FELICIA "SNOOP" PEARSON Born a crack baby, Pearson served time for second-degree murder before earning raves in HBO's *The Wire*. In 2011 she pled guilty to conspiring to distribute heroin.



In *Cell*, based on the novel by Stephen King, a mobile phone signal starts reprogramming minds. John Cusack (second from right, with Isabelle Fuhrman, Samuel L. Jackson and Owen Teague) is joined by a group of survivors trying to fend off the bloodthirsty "phoners." International Film Trust is selling the film at EFM.



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- △ An exhibition (The Centenary of Barakat)
- △ Feature classics
- △ An exhibition of film publications

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Salma Hayek Boards *Shiraz*

By Borys Kit

Salma Hayek and Shohreh Aghdashloo are attached to star in *Septembers of Shiraz*, Millennium's adaptation of a novel by Dalia Sofer.

Wayne Blair, who last helmed *The Sapphires*, is directing the drama, which is quietly being sold at Berlin's EFM. Gerard Butler is producing with Alan Siegel and Heidi Jo Markel. The thriller tells the story of a Jewish family caught in the Islamic revolution in 1981 Iran. The tale centers on an imprisoned gem dealer, his wife and their two children as they try to come together and escape deadly tyranny. Sofer herself was 10 when her family escaped Iran.



Avi Lerner, Trevor Short, Boaz Davidson, John Thompson and Mark Gill are exec producing and the team is eyeing a production start in April. **THR**

Transporter Reboot Gets Greenlight

By Scott Roxborough and Clifford Coonan

Luc Besson's EuropaCorp is going ahead with a reboot of its hit *Transporter* franchise, greenlighting the first — *Transporter 4* — and laying plans for two follow-ups. *Transporter 4* will be co-produced with Mark Gao's Shanghai-based Fundamental Films. If it performs as expected, *Transporter 5* and *6* will be set up as official Chinese co-productions to get easier access to that country's booming box office. Jason Statham will not reprise his role as iconic driver Frank Martin. EuropaCorp is shopping the reboot to international buyers at the European Film Market. **THR**

THE 2014 BERLIN POSTER AWARDS

THR pays tribute to the most amusing and over-the-top promotional materials at the European Film Market



Most Inaccurate Biopic *Kauoži* (Croatia)

Leave it to the Croatians to screw up a Village People biopic. Sure, they've got the cop and the cowboy, and the guy in the bowler hat might be able to pass as the construction worker. But where is the chain-clad biker? And don't even get us started on the absence of the naked Indian.



Best Explanation of the Birds and the Bees *Taeter City* (Italy)

MOTHER: "You see, honey, when Daft Punk and Robocop love each other very much, they make a big-breasted baby who rides around town cutting the fingers off people."

DAUGHTER: "Huh?"

MOTHER: "Maybe you should go ask your dad."



Most Misleading Use of Animal Costumes *WTF* (France)

Attention, furries: This movie is not what you think it is.



Best Use of Sexual Innuendo *Afro Tanaka* (Japan)

Cute Asian Girl is head over heels for Afro Tanaka, who is rumored to have "huge desire in huge afro." We're not sure what that means, but we're fairly confident there's a penis joke in there somewhere.



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Sinclair and East

CONTINUED FROM PAGE 1

ing the forward plan for the company. We will make an announcement regarding the outcome of these discussions at the appropriate time," Sinclair said in the statement.

Sinclair and East are widely respected in the independent community and have worked together for two decades, first at Intermedia and then at Spitfire. And while *Rush* may have been a financial disappointment, Exclusive's success stories include **George Clooney's** *The Ides of March*, *End of Watch*, *Snitch* and *The Woman in Black*, a low-budget **Daniel Radcliffe** horror movie that grossed a whopping \$127 million worldwide in 2012.

News of the shakeup rocked Berlin's European Film Market on Friday, as veteran executives on the ground said they don't believe Exclusive is going away. The company's sales chief **Alex Walton** is shopping several high-profile Exclusive-backed projects, including the **Whitey Bulger** biopic *Black Mass* starring **Johnny Depp**. *Black Mass* was put on hold last year when Depp fell out of the film, but it is now back on, with the actor once again in the lead.

On Jan. 31, Exclusive snagged one of the highest-profile projects heading for Berlin, the Prohibition-era drama *Ezekiel Moss*. The late **Philip Seymour**



Hoffman was to have directed **Amy Adams** and **Jake Gyllenhaal** in the movie. Following the actor's death Feb. 2, Exclusive announced the project was being put on hold.

Sinclair, a Scotland-born entertainment attorney, first met the British East in 1988 while hustling for business at L.A.'s Bel Age Hotel (now The London). Sinclair began representing East, who ran the London-based Majestic Films, and in 1995, East persuaded Sinclair to leave behind a client list that included **Mel Gibson** and **Ridley Scott** to form production-finance company Intermedia. **THR**

Herzog

CONTINUED FROM PAGE 1

whose late husband, **Bernd**, bought the movie rights to the novel, is aiming to mount the production in the U.S. and Mexico this summer with Mexico's Canana Films, co-founded by **Diego Luna**, fellow actor **Gael Garcia Bernal** and producer **Pablo Cruz**, aboard as a co-production partner. **Stefan Arndt** of X-Filme will produce with Eichinger.

In the film written by **Andrew Birkin** (*Perfume*), Abrams will star opposite Pieterse, who'll play his love interest, while Brand will take on the role of a scheming newspaper reporter looking for an angle on the story. Anderson will play an undisclosed role in the film. Tyson's character delivers the line in the novel that gives the book and film its title.

Hanway is hawking worldwide rights to the project at EFM. The U.S. partner is dependent on the equity partner the backers sign a deal with. **THR**



Tyson



Anderson

Kevin Smith

CONTINUED FROM PAGE 1

Eastern Europe, South Africa, Portugal, Spain and Greece. Additional territories have yet to be announced.

Tusk, also written by Smith and born out of one of his immensely popular podcasts, stars **Justin Long**, **Haley Joel Osment**, **Genesis Rodriguez** and **Michael Parks**. The horror film, currently in production, stars Long as a journalist who finds the story of a lifetime in Mr. Howe (Parks), an adventurer with amazing tales and a curious penchant for walruses.

Demarest Films, whose credits include *A Most Wanted Man*, financed and produced *Tusk* in partnership with A24. XYZ is handling international sales and introduced the project this week to foreign buyers at EFM.

Producers are **Sam Englehardt**, **William D. Johnson** and **David Greathouse** for Demarest and **Shannon McIntosh** for Smith's SModcast Pictures banner. **Jennifer Schwalbach** and XYZ's **Nate Bolotin** are executive producers. **THR**

ROB COHEN TO DIRECT HEIST PIC

By Stuart Kemp

Rob L. Cohen, whose directing résumé boasts *The Fast and The Furious* and *XXX*, will helm action heist thriller *Risk*. The project, slated to go into production this summer, is being sold to buyers during EFM by Belgian film group



Cohen

uMedia's international sales division, under the watchful eye of group CEO **Adrian Politowski**.

The film follows a talented thief as he is released early from prison for one reason only, to execute a nearly impossible, once-in-a-lifetime art heist.

Reluctant to follow the same path that put him in jail in the first place, he is drawn into a dangerous triangle between his crime boss and his accomplice — a beautiful, mysterious woman whose motives remain unclear until the explosive ending. **THR**

BERLINALE BRIEFS

EDUARDO SANCHEZ'S EXISTS SELLS WIDE

EOne has picked up multiple territories for **Eduardo Sanchez's** (*Blair Witch Project*) found-footage horror film *Exists*, taking the title in Germany, France, Benelux, Scandinavia and South Africa. EOne previously bought U.K. rights for the Bigfoot-themed chiller from world sales agent International Film Trust at the American Film Market in November. IFT also sold *Exists* to Japan (AT Entertainment), the Middle East (Shooting Stars), Taiwan (Well Go) and CIS (Luxor) among many other territories.

MEMENTO BACKS BILL PAXTON'S BOTTOMS

French distribution and international sales company Memento Films' young production banner Paradise City will produce actor-director **Bill Paxton's** next project, an adaptation of author **Joe Landsdale's** gothic thriller *The Bottoms*. Set during the Depression, *The Bottoms* tells the story of a series of racially motivated murders in East Texas as seen through the eyes of local children. The book received several awards when it was published in 2000.

JAY BARUCHEL JOINS STEPHEN KING'S PEOPLE

RoboCop's **Jay Baruchel** has signed on to star in and executive produce the film adaptation of **Stephen King's** short story *The Ten O'Clock People*. **Tom Holland**, the horrormeister behind *Fright Night* and *Child's Play*, wrote the script and will direct the chiller, which is eyeing a June start in Baruchel's hometown of Montreal. **Pascal Borno** and **Scott Karol's** Conquistador Entertainment will be selling the project at EFM. The story follows a smoker (Baruchel) who returns to his old habit with a cessation drug still in his system, triggering a side effect that reveals a frightening reality in which many people in authority are monsters. **THR**

CORRECTION Bong Joon-ho's *Snowpiercer* has not yet been released in the U.S. (*THR* Berlin Daily 2/7/14)



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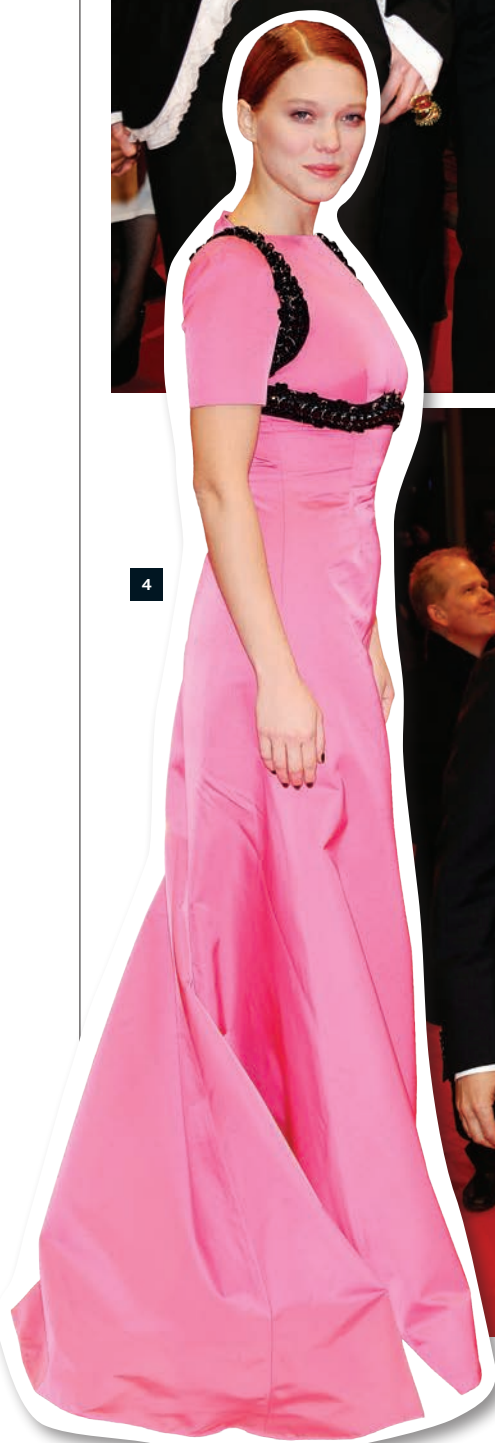
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About Town



Opening-Night Gala
FEB. 6



1 "I'm David Bowie," said *The Grand Budapest Hotel*'s Tilda Swinton (in Schiaparelli Couture), by way of explanation for her new hairstyle. She was joined at the film's premiere by her co-stars Jeff Goldblum (center) and Willem Dafoe.

2 Director Wes Anderson was flanked by his *Budapest* stars Bill Murray (left) and newcomer Tony Revolori. Murray arrived with a massive martini glass, which he drained in one gulp before hitting the carpet.

3 *Budapest*'s Saoirse Ronan (in Valentino) and Ralph Fiennes, who stars as Gustave H, dedicated hotel concierge and lothario.

4 Lea Seydoux (in Prada), who also has *Beauty and the Beast* screening out of competition at the fest, plays a bakery worker in *Budapest*.

5 The film's Edward Norton with his wife, producer Shauna Robertson.

6 German Victoria's Secret model Toni Garrn at the premiere.

IN PRE-PRODUCTION



SYNOPSIS

1944. The Eastern front of Russia. An invincible German King Tiger tank retreats across icy tundra. Battle-weary, hungry and cold, its crack, five-man crew are unbroken. But fate twists when they reluctantly pick up a stranded SS officer. Unaware of his part in the massacre of a local Jewish village, it proves a fatal decision, as they become the prey of a vengeful and unstoppable mythical entity that hungers for their destruction.

IN POST-PRODUCTION



SYNOPSIS

Dee and Marcus are half-brothers from a tough district of North London. Despite their different lifestyle choices they have a deep, brotherly devotion to one other – an allegiance which is put to the test when Marcus is gunned down ahead of one of his biggest heists ever and Dee is dragged into London's criminal underworld to take his brother's place on a robbery which must go ahead.

IN-DEVELOPMENT



SYNOPSIS

A group of friends embark on a hike to a mysterious WWII bomber crash site, located in an area known as 'Dark Peak' – dubbed the Bermuda Triangle of the North of England where, to date, over fifty planes have crashed without explanation or a single body being recovered. What they encounter is an Evil force, laid hidden for almost 60 years, which is about to rise again.

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Myles Nestel

The self-described James Bond freak on the parallels between moviemaking and real estate and how to slash a budget fast (shoot in Serbia) By Pamela McClintock

GROWING UP IN LONDON, MYLES Nestel spent his summer holidays ensconced at his dad's postproduction company in Soho. Nestel, 45, fell in love with the movie business, but he also loved number crunching, so after graduating from the London School of Economics, he embarked on a career in film financing, moving in 1996 to Los Angeles for British bank NatWest before doing stints at various companies, including Cobalt Media. Next, he raised \$100 million on Wall Street and launched Oceania Media. Today, he and veteran sales agent Lisa Wilson run The Solution Entertainment Group, a financing, production and foreign sales boutique that has burst onto the scene with a slate of films including two 2014 Sundance titles that quickly have found U.S. homes, the dark comedy *Laggies* and *Cooties*, a horror-comedy from Solution's genre label Synchronicity. The Solution and its strategic partner Siren Studios have set up a \$50 million revolving equity fund to finance six to 10 movies a year (Siren also provides overhead). In addition to its own slate of films, Solution represents international rights to third-party titles, such as *Infinitely Polar Bear*, another Sundance film that Sony Pictures Classics has picked up for the U.S. and that Wilson is selling in Berlin. Nestel sat down with *The Hollywood Reporter* to talk about his induction into Sundance and why the company's upcoming spy thriller *The November Man* features Pierce Brosnan as the James Bond-like character Nestel always wanted to see.

Lynn Shelton's *Laggies*, starring Keira Knightley, sparked a bidding war at Sundance before U.S. rights were picked up by A24 for an estimated \$2 million. How did the project come about?

We saw an article about the project's announcement and called CAA. The next day, we met with Anonymous Content and committed to financing it.

Sundance is famous for its all-night dealmaking sessions. Did that happen with *Laggies*?

The official offers didn't come in until the day after the premiere. We had six or seven. I don't think I left the room on Saturday. That night, I was at the midnight premiere of *Cooties* and I got an email from [UTA agent] Rich Klubeck



"What we do is provide escapism," says Nestel, who was photographed Jan. 23 in his Hollywood office. "If we can give people two hours of their life when they can get away from their problems, that's really important to us."

saying that A24 wanted to close the deal. I said, "Can't I wait until the movie ends?" and he said, "No," so I ran back up to our house. UTA and CAA closed the deal around 2 a.m.

Was it nerve-racking?

No. It was a really good high. As a deal guy, that's what you love. *Cooties* took a little longer, but Lionsgate is the right distributor. What's great is that every movie we've financed or been involved in now has a U.S. theatrical release.

When are you going to start shopping *The November Man*?

I'm not sure. It's one of those movies that plays great with an audience. Pierce [Brosnan] is back to spy mode. I like to think this is the James Bond he always wanted to play. The character isn't so debonair and his edges are slightly rougher. I'm kind of a Bond freak, so this is a passion project.

What is the biggest challenge right now in terms of film financing?

I think it is relatively straightforward. We've been very successful because Lisa [Wilson] and her team have a great nose for product, and if you get great product that can attract cast and a director. The critical thing we bring to the table is budget discipline. Movies live or die by their budget. The new dynamic is not, "Oh, I can make this movie for \$12 million, here's \$12 million." It's, "This movie has to be made for \$6 [million]," and then you make it work.

What is the range of your budgets?

We've done everything from \$1 million to \$30 million. I would think the max for an independent movie — unless you are making a Martin Scorsese movie — is \$40 million to \$45 million. You have to be creative. *November Man* was originally set in Berlin,

but we rewrote it so that we could shoot it in Serbia, which was significantly cheaper.

How would you describe your brand?

The name Solution is very important to me, because it's what we do. When producers come to us and they don't know how to put their movies together, we help them. We want to make quality theatrical-level product that has longevity and franchise-ability in certain cases.

Is *November Man* a potential franchise?

Yes. And *Cooties* has franchise possibilities. And in June we'll start shooting *Mara* with [Oblivion's] Olga Kurylenko, which is a great horror franchise that we're financing.

Why do people with money still want to invest in movies?

It's exciting and glamorous. Everybody wants to be in Hollywood, right? A lot of real estate people get into the movie business, because real estate is similar. The architectural plans are the script, and just as you pre-lease your building, you pre-sell your film through foreign sales. And the building process is like shooting. I've never been more positive about the amount of capital there is. Knowing the people we are in business with and knowing the balance sheets they control, it's very interesting because in some ways it's more positive than it's been in the past 10 years.

Do you miss England?

When I first started off, I wanted to be a big producer and get England out of its cottage-industry status. But that didn't happen. I figured I'd do it in L.A. instead. And then once you're here for a couple of years, your blood thins and the weather is too cold anywhere else. (*Laughs.*) But seriously, for me and for what I do, L.A. is the place to be and I can't go back. Maybe one day. **THR**

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12:50 PM

CinemaxX 2

Thu, 13-FEB

5:45 PM

Cinestar 3

Sat, 15-FEB

12:00 AM

Cinestar 7

Festival

Festival

Market

Festival

Festival



SOLAR
entertainment corporation

BEYOND THE BOX

FORTISSIMOFILMS BERLIN OFFICE MGB 2



FILM FIGHT! A FINANCING SPAT ENTERS ROUND 2

German-Russian relations cool as the closure of a co-development fund leads to a collapse of trust between the two once-active partners **BY NICK HOLDSWORTH**



**Illustration by
KYLE HILTON**

RELATIONS BETWEEN RUSSIAN AND German film funders are in a bad way. After a year in which international co-production suffered a series of politically motivated blows in Russia, Germany — historically among the most active co-production partners for Russian filmmakers — has lost its appetite for the vicissitudes of Kremlin arts policy.

The formal closure in mid-December of the German-Russian Development Fund — a body set up just 18 months prior — signaled the end of a filmmaking partnership that had helped realize dozens of projects. Features and documentaries that benefited from the \$205,000 in annual subsidies included Veit Helmer's *Baikonur*, Alexei Uchitel's *Stockholm Syndrome*, Bakur Bakuradze's *General* and Jos Stelling's *The Girl and Death*, a three-country project that included the director's native Holland.

Announcing the death of the fund, Germany's FFA, a national funding body, and top regional funds Berlin-Brandenburg and MDM out of Leipzig — the most active backers of co-productions with Russia — said: "The reason for closing the co-development fund is the reorganization of Russian film production, personnel

changes and the termination from the Russian side. We regret this, since the co-development fund had just started to produce results, increase production and attract partners from both sides."

It was a decision forced by an increasingly obstructive arts policy that emerged after last year's takeover of Russia's main film funding body, the Cinema Fund, by the Ministry of Culture, headed by Vladimir Medinsky. A historian known for ideologically tinged tomes that blame Western propagandists for stereotyping Russia as a country of drunkards and crooks, Medinsky is a Vladimir Putin loyalist bent on reshaping the country's image through patriotic films. He pushed out former Cinema Fund head Sergei Tolstikov, who warned that days of "ideological censorship" were approaching, and replaced him with his own protege, Anton Malyshev.

The Cinema Fund was reduced to doling out cash according to the ministry's agenda. When its international affairs head, Yelena Romanova, was fired and her department scrapped in January, foreign co-production partners were left without a clearly identifiable point of contact for their projects. Medinsky then introduced a raft of new hurdles for international producers seeking state funds, key among them open pitch sessions. While



MINISTRY OF CULTURE
OF THE RUSSIAN FEDERATION



CINEMA
FUND

stand
MGB 109

RUSSIAN CINEMA



NINE DAYS AND ONE MORNING

Drama, 85 min

INTERCINEMA AGENCY

MARKET SCREENINGS SCHEDULE

08.02/14:50 — CinemaxX Studio 17

11.02/12:20 — CinemaxX Studio 17



22 MINUTES

Action, 120 min

CENTRAL PARTNERSHIP

SALES HOUSE



YOLKI 2014

Comedy, 97 min

BAZELEVS DISTRIBUTION



ANOTHER YEAR

Romance, 107 min

ANTIPODE SALES&DISTRIBUTION

MARKET SCREENINGS SCHEDULE

10.02/17:00 — Marriott 2

11.02/14:45 — Marriott 1



THE SNOW QUEEN II: THE SNOW KING

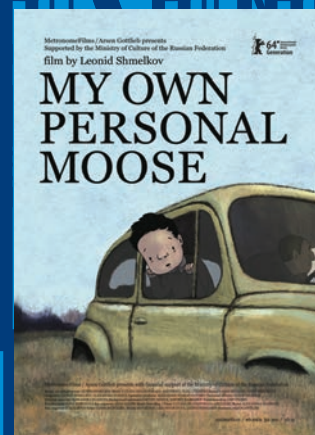
Animation, 80 min

WIZART ANIMATION

MARKET SCREENINGS SCHEDULE

09.02/10:00 — Marriott 3

11.02/16:40 — Marriott 3



MY OWN PERSONAL MOOSE

Animation, 16.5 min

METRONOMEFILMS

SELECTION GENERATION

Kplus of 64 BERLIN FILM
FESTIVAL



BROTHERS CH

Drama, 106 min

PASSANGER FILM STUDIO



VYSOTSKY. THANK YOU FOR STAYING ALIVE

Baopic, 128 min

FILM DIRECTION



ODNOKLASSNIKI.RU

(CLASSMATES.RU)

Comedy, melodrama, 97 min

RUSSIAN WORLD VISION/
ART PICTURES

on the face of it a transparent and democratic process, the sessions are held in tiny rooms without enough space to accommodate the committee of experts charged with approving cash pledges or a ministerial presence to greenlight or veto.

The death knell for German-Russian relations came last July, when Medinsky decided against backing *Dear Hans, Dear Peter*, directed by Alexander Mindadze. The film, based on true events, is the story of two men — one Russian, one German — vying for the love of a Muscovite woman at a time when Stalin's Soviet Union had a close relationship with Nazi Germany. After war breaks out in 1941 following Hitler's unprovoked attack on Russia, the German character returns to Moscow, this time as an enemy officer in the German army.

The project, co-produced on the German side by Heino Deckert, won overwhelming support at the pitch session from the committee of experts, who voted to fund the Russian share of the budget. But Medinsky overruled the committee on the grounds that the film was "historically inaccurate." He



Medinsky

claimed there were few Germans in Moscow in 1940 and objected to a portrayal of events that conflicts with the official sanitized version, which deifies Russia's wartime sacrifice and struggle against fascism.

Months of wrangling ensued before a compromise was struck and funding was approved provided the director made significant changes to the historical context. German funding bodies privately were appalled at the decision, while the project's principals are doing what they can to work with the compromise. "Co-productions are never easy, but I am still working on the film and it looks like we shall get the money here in Germany," Deckert says.

Director Mindadze — whose script is, Deckert says, more of a "universal love story" than a political drama — claims he will retain the essence of his story despite the pressures. He also hopes that by the time shooting begins there may be a thaw in Russian cultural policies, allowing him to return to his original premise.

But the damage done to German-Russian relations may not be so easily mended. Simone Baumann, a Leipzig-based producer who in Russia represents German Films, a national promotional body, says relations have cooled. "The national fund and major regional funds will fund German-Russian co-productions in the future, if the package and artistic quality is outstanding," she says, "but there won't be a focus on co-productions anymore, unless there is evidence of significant interest from the Russian side."

The fate of the German-Russian

Film Academy — a body that encourages training and professional development, set up before the co-development body became defunct — is under review, with bilateral meetings scheduled during the Berlin Film Festival, she adds.

Medinsky's actions destroyed years of work to build mutual trust and cooperation, she says. "From the point of view of the German film funds, after 10 years of negotiations and getting some great projects off the ground, to simply stop everything — virtually overnight — without any consultation, let alone a simple conversation ... loss of trust is inevitable. In these conditions, it is all but impossible to trust the reliability of Russian partners and have faith in a long-term partnership."

The Russian side argues that there has been a policy shift only in favor of domestic product and that they are still open to business with foreign partners.

In early January, Medinsky announced that in 2014 full international cooperation would resume. The Russian Cinema Fund would again be in charge of overseeing international collaboration and promoting Russian movies worldwide. "All international activities are given to the Fund," Medinsky said, adding that it "had more resources" for the job than the Ministry of Culture.

Whatever happens, at the moment, the big chill shows few signs of thawing, and Baumann predicts the number of co-productions could drop to one or two a year. "Without an equal partnership, which means both sides invest in projects from both countries, there will be a dead end," she says. "Germany is still open; everything depends on the Russian side now."

— VLADIMIR KOZLOV CONTRIBUTED TO THIS STORY

HOW TO TAP RUSSIAN STATE MOVIE MONEY

Chagall-Malevich offers one strategy: hire a director the Russian Cinema Fund can't say no to

It's a story of love and passion, hatred and egoism, the clash of huge creative personalities. *Chagall-Malevich*, which is set for a closed, industry-only EFM premiere screening in Berlin, may be the exception that proves the rule about the current precarious state of Russian co-productions.

The \$7 million drama, directed by octogenarian Alexander Mitta, whose career stretches back to Soviet times, largely was funded by an anonymous Russian businessman, but also was supported by a \$1 million grant from the Russian Cinema Fund. Raisa Fomina, the film's sales agent and an adviser to its unnamed backer, says the Fund "could not turn down" a request by such a famous director as Mitta.

Mitta long had wanted to turn the story of Russian avant-garde artists Marc Chagall and Kazimir Malevich into a great screen epic. The mystery backer is passionate about Chagall, the Russian-born French painter who went into self-imposed exile in Paris after becoming disillusioned with the Bolshevik Revolution. Malevich was a revolutionary whose geometric abstract art made him an early 20th century poster boy for Bolshevism. He succeeded Chagall as director of a short-lived but influential group of Russian artists called UNOVIS. Both men held equally passionate artistic interpretations of the world.

Set in Chagall's birthplace of Vitebsk,



Chagall-Malevich

in what is now Belarus, the story is a lavish costume drama and a modern morality tale that takes place at a time when civil war was sweeping Russia in the wake of the October Revolution of 1917. Fomina says the sheer enthusiasm of the director-producer team boosted and even at times threatened the project. "They were so eager to make the film, they did not always understand the need, for example, to get permission from the estate of Chagall or to clear copyrights for famous works of art seen in the film," Fomina says. "Fortunately they hired the company of [respected Russian director and producer] Valery Todorovsky to help make the film. It is a wonderful, beautiful, fantastic story that is both about the past and the present."

The almost childlike passion with which the film was made reflects an opportunity she feels is being overlooked in today's Russia. "There are many wealthy people in Russia who would love to invest in film," she says. "If the Russian ministry of culture could find some way to help nurture that, to create favorable conditions, that could be a true opportunity for our film industry." Fomina is looking to set the world premiere of the film, which was produced by ShiM-Film Pictures, at a major festival later this year. — N.H.

ShiM - Film Pictures presents

CHAGALL



MALEVICH

an **Alexander Mitta** film

starring

LEONID BICHEVIN • KRISTINA SCHNEIDERMAN • ANATOLIY BELIY

LEONID BICHEVIN KRISTINA SCHNEIDERMAN ANATOLIY BELIY SEMEN SHKALIKOV DMITRIY ASTRAKHAN DP SERGEY MACHILSKIY R.G.C.
music ALEXEY AIGI sound editor OLEG TATARINOV art director EDUARD GALKIN editor ALLA STRELNIKOVA costume designer LUDMILA GAINTEVA
producers MAXIM KOROPTSOV ELIZAVETA LESOVAYA director ALEXANDER MITTA script ALEXANDER MITTA SHIM-FILM PICTURES PRODUCTION



EFM Market screenings

09.02 12.15 CinemaxX 17

11.02 18.40 CinemaxX 16

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#1 at the Box Office in Ecuador with a US\$135,000 opening; 40% of all receipts that week

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DIRECTED BY: Anthony Bell (*Rugrats*) – **PRODUCED BY:** RGH Entertainment

For Theatrical Release Christmas 2015

REVIEWS

IN COMPETITION



British soldier O'Connell is on the run in 1970s Belfast.

'71

This highly impressive first feature from Yann Demange takes place in 1971 Belfast, but it's a thriller with universal relevance BY LESLIE FELPERIN

A RAW YOUNG SOLDIER, TRANSPORTED TO A STRANGE city far from his homeland, gets accidentally left behind enemy lines by his regiment during a riot; wounded, lost and terrified, he becomes a pawn caught up in power struggles between and within opposing factions in a brutal, senseless conflict. That's the plot of *'71*, a story that easily could be set in any number of contemporary war zones — Afghanistan, say, or the Central African Republic — but it happens to unfold in Belfast, Northern Ireland, in the year indicated by the title. As much an urban thriller as a war movie that mostly unfolds over the course of one night, this outstanding, muscular feature debut from France-born, Britain-based director Yann Demange almost never puts a foot wrong, from the softly underplayed performances to the splendidly speckled cinematography and fine-grained period detailing.

No one in the film's cast is known much beyond British borders (although that will change soon), which surely will affect the film's asking price. However, international buyers from the U.S. and beyond are likely to be keenly interested in this very exportable nail-biter that never takes sides in a conflict that still rumbles on to this day. The script by Gregory Burke evenhandedly depicts the stupidity, venality and all-around brutality of men from every faction of the Troubles, from the British Army to the internally-riven IRA to the Protestant paramilitaries. It's not exactly a cheerful subject, and yet despite all that the film still finds room for a mutedly hopeful denouement.

The anchor of the narrative is Derbyshire lad Pvt. Gary Hook (23-year-old Jack O'Connell, who's finally starting to land leading roles after a long run playing wayward kids and thugs). Hook is shipped out along with his regiment to Belfast, which in 1971 was just starting to

climb up the bell curve of fatalities as the Troubles gathered pace. Billeted on folding cots in a reclaimed schoolhouse, Hook is advised by his corporal (Babou Ceesay) that he'll "only be staying here 'til one of the paddies shoot you."

His words are unsurprisingly prophetic, for the very next day, the regiment is deployed to provide backup for the local police force, the RUC, as they search a house for hidden guns in the Catholic area near the Falls-Road front-line. (The location used was actually in Blackburn, England, which only just passes for period Belfast.) A riot soon comes to a full boil and Hook, trying to retrieve a rifle snatched by an urchin in a grubby sweater (even the knitwear choices are spot-on throughout) gets stranded behind the wrong side of the riot line. Suddenly he has to flee from IRA men bent on killing him.

As Hook makes his way around the area with its burning vehicles, Molotov cocktails and near-deserted streets, the film starts to recall the dystopian urban nightmares of early John Carpenter (especially *Assault on Precinct 13* and *Escape from New York*). And that's not even having to take into account David Holmes' Carpentarian score, all echo-laden guitars and droning, sub-sonic synths that heighten suspense. Hook falls first into the hands of the UDF — the Protestant paramilitaries, who seemingly take orders from a foul-mouthed 9-year-old boy (scene-stealer Corey McKinley) — and then into the care of two Catholic Samaritans who don't know which faction of the warring IRA they should hand him over to.

By the end, Hook is on the run from just about everyone, not least some of his own army's undercover counterinsurgents. Everything comes together in a nocturnal, multilevel game of cat-and-mouse in a rundown tower block, shot on digital stock that meshes beautifully in the hands of DP Tat Radcliffe with the daylight sequences filmed on 16mm. The cinematography is striking throughout, implementing fine palette gradations so the look goes from cool, near-sepia tones in the daytime shots to nacreous and surreal in the leadup to the climax.

Known mostly for his TV work, including cult comedy series *Man in a Box* and multicultural crime drama *Top Boy*, Demange displays impressive confidence here. A big part of his achievement resides in the casting of such a veteran crew of character actors, but credit is due for coaxing such subtle performances, and for showing such restraint with what might have been strident material. There's also a pinpoint-fine attention to detail here that's consistently winning, from the slang of the dialogue to the credibility of the hair styles, for once eschewing the shaggy man wigs that ruin so many early-'70s-set movies.

If the film has a flaw it's that it doesn't quite know when to stop, and keeps stacking on conclusive moments on top of each other. But that's a minor quibble against what otherwise looks to be one of the strongest British films of the year.

Competition

Cast Jack O'Connell, Paul Anderson, Richard Dormer, Sean Harris

Director Yann Demange // 99 minutes



Damon (left) and Clooney are *Monuments'* art saviors.

The Monuments Men

Director George Clooney falters in this look at mild-mannered middle-aged men who thwart Nazi art snatchers during World War II BY TODD MCCARTHY

Something less than monumental, *The Monuments Men* wears its noble purpose on its sleeve when either greater grit or more irreverence could have spun the same tale with more punch and no loss of import. Agreeably patterned after classic World War II films in which a small unit of guys trumps the enemy's best-laid plans, George Clooney's fifth big-screen directorial outing is a sympathetic account of the U.S.-led effort to save treasure troves of looted artwork hidden by Nazis bent on destroying them as they retreat in defeat. The Sony release is rather too relaxed for its own good, suggesting a more modest box office life than its cast might have indicated.

Postponed from its original year-end release date due to reported delays in completing special effects, the film could inadvertently benefit publicity-wise due to the recent discovery in Germany of hitherto unknown collections of art said to have been confiscated before and during the war. This is unlikely to be the last of such findings, which merely underlines the magnitude of the difficulty faced by the real-life figures on which the film is based.

To be sure, it's a fascinating story, one touched upon in a central way only once before in a major Hollywood movie, John Frankenheimer's sensationally good *The Train* in 1964. Whereas that was a breathless thriller, *Monuments Men* is more of a procedural in which a band of middle-aged scholars, led by art historian Frank Stokes (played by Clooney as a fictionalized version of Harvard art conservationist George Stout), receive the blessing of FDR himself to enter the war zones of Europe to do what they can to save the Western art Hitler has been amassing to fill his planned Fuhrer Museum.

In short order, Stokes puts together a

group of guys who are not so much misfits as sedentary smarties too old to be drafted or put through basic training, which, in fact, they have to endure since they're likely to come under fire. There's straitlaced art expert James Granger (Matt Damon), architect Richard Campbell (Bill Murray), sculptor Walter Garfield (John Goodman), French art dealer Jean Claude Clermont (Jean Dujardin), art historian Preston Savitz (Bob Balaban) and British art wingman Donald Jeffries (Hugh Bonneville); they're joined by Sam Epstein (Dimitri Leonidas), a German Jew who will translate and drive.

Clooney and co-writer (and co-producer) Grant Heslov throw in mild humor here and there as the group tries to get in shape and Granger, who claims to speak French, is continually asked by the French to speak English instead because his French is so bad. Arriving on the secured beach at Normandy in July 1944, the men learn that their mission is disdained by local brass, who feel that risking any life for the sake of art is absurd.

In Paris, they learn that the national collection is safe but that enormous collections of mostly Jewish-owned art were confiscated by decree. It turns out that the Russians also are trying to track it down but intend to keep the art as recompense for war costs. Stokes knows some of the cities where it's been stashed but not the exact locations. Which is where Claire Simone (Cate Blanchett) comes in.

A prim, bespectacled Parisian, Claire worked at the Jeu de Paume museum under the Nazis, meticulously documenting the movements of all art objects (Goering was a frequent visitor, replenishing his own collection as well as that of the Fuhrer). Unwilling to cooperate with the Yanks at first, con-

vinced that they'll just take it all home, she finally has a change of heart and, in the end, yearns only for one night with Damon's Granger in exchange for her records.

It turns out the loot is mostly hidden in mines, so it comes down to a race among the Americans, the Nazis and the Russians. But the contest is less suspenseful than it is self-sacrificing, uplifting and altruistic. No occasion is lost for one of the characters — most often Stokes — to deliver a speech about art's incalculable value to the world. To the argument that, "No piece of art is worth a son's life," *Monuments Men* ultimately proposes the contrary because great art should live on as an eternal reminder of what a civilization stands for.

Ideally, such a message would be implicit rather than so explicitly and repeatedly stated, but it's as if Clooney and Heslov either underestimate their audience or actually suspect that, perhaps not knowing who Rembrandt, Renoir, Cezanne or even Michelangelo were, modern viewers need to be lectured on the importance of high European culture. The film is bracketed by scenes in which Stokes has to convince two different U.S. presidents of the very same.

As the driving impulse behind the project thus seems to have been to honor the men without whom the legacy of Western art might have been gravely compromised, it may seem rude to suggest that the film would have been better had it backpedaled this sentiment in favor of a rougher, mixed-mood drama with a more arbitrary attitude toward life and death — or a more insouciant comic drama about some guys just getting the job done. Too much of the time, *Monuments Men* falls into a compromised middle zone, not urgent and only mildly amusing.

Blanchett gives the most edge to her role, but even her character is held back a bit in her dealings with Damon's upstanding fellow. Funnymen Murray and Goodman work within a subdued range for them, while Damon, Balaban, Dujardin and the others are fine but do little surprising. Clooney gives most of the uplifting speeches but also has the film's best monologue, wherein he tells a captured Nazi how he'll read his obituary while eating at a Jewish deli when he gets home.

Cinematographer Phedon Papamichael, production designer Jim Bissell and costume designer Louise Frogley make strong contributions to the film's fine look, and some good CGI work provides convincing vistas of wartime ruin. Alexandre Desplat's score is uncharacteristically sentimental.

Out of Competition

Cast George Clooney, Matt Damon, Bill Murray, John Goodman, Jean Dujardin, Cate Blanchett
Director George Clooney // 118 minutes



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SUPERNOVA

Directed by Tamar van den Dop
Produced by Revolver in co-production with IJswater Films
Sales: Wide Management

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Sun Feb 9, 17:00 Haus der Kulturen der Welt Kino 1
Mon Feb 10, 15:30 Cubix 8
Sun Feb 16, 15:30 Zoo Palast 1

Generation 14plus

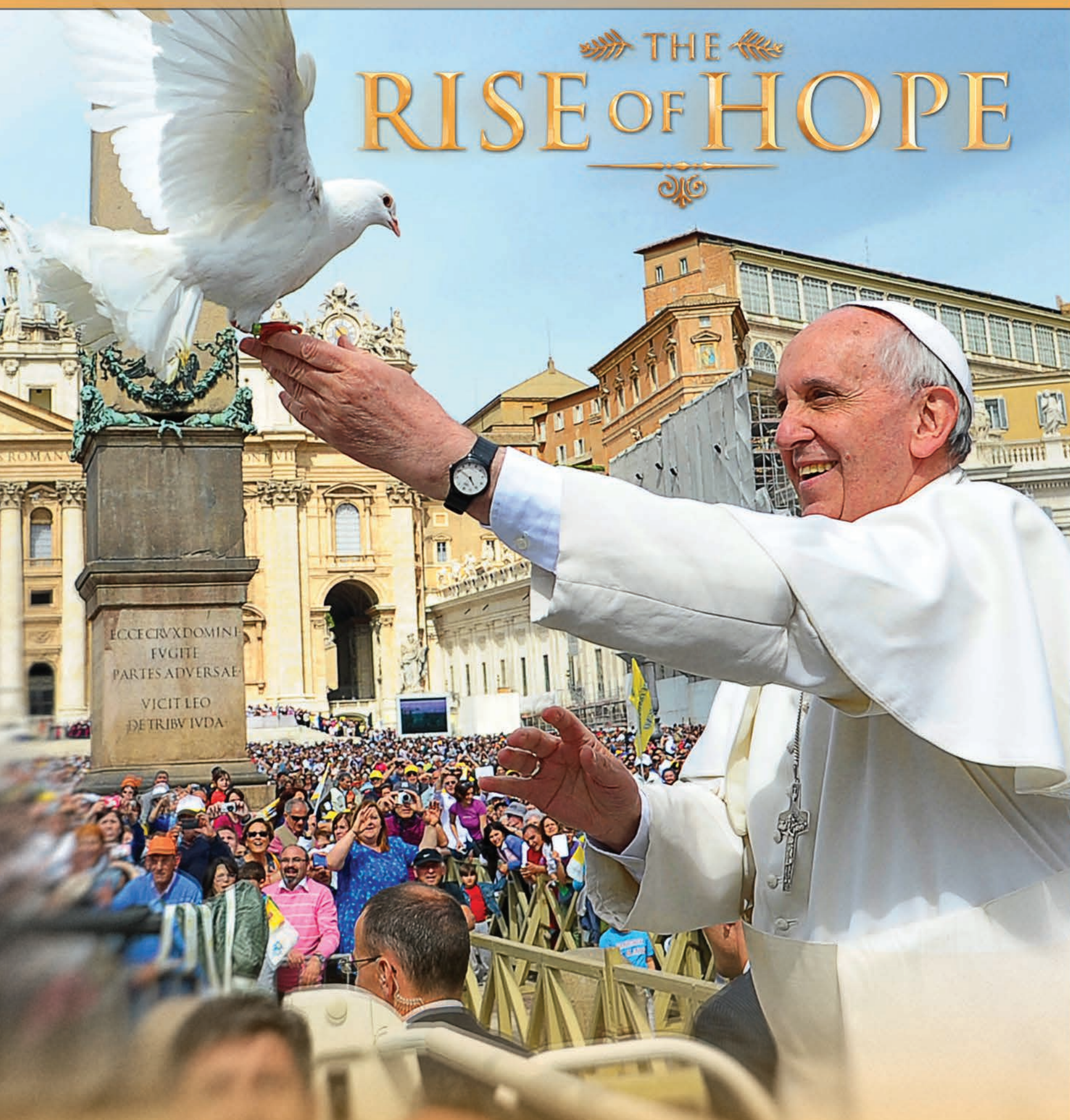


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PRODUCTION MANAGER GUIDO GOLDBERG WRITTEN BY OMAR QUIROGA AND FRANCOISE NIETO-FONG PRODUCED BY FRANCOISE NIETO-FONG AND BRIAN MAYA DIRECTED BY BRIAN MAYA

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DIRECTOR OF PHOTOGRAPHY CALE FINOT PRODUCED BY STEVE BING SEBASTIAN GUTIERREZ ZACH SCHWARTZ WRITTEN AND DIRECTED BY SEBASTIAN GUTIERREZ

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AMERICA
THEATRICAL

Boyhood

Richard Linklater's lovely look at childhood, filmed across 12 years as his actors grew and aged, has no precedent

BY TODD MCCARTHY

A unique work in American cinema, shot in 39 days over the course of 12 years, *Boyhood* is an epic about the ordinary: growing up, the banality of family life and forging an identity. Everything here has been seen in movies and on television countless times before — marital spats, a divorced dad trying to connect with kids he sporadically sees, teenagers acting out, parents having to let go — but perhaps never has the long arc of the journey from childhood to college been portrayed as cohesively and convincingly as Richard Linklater has done in a film that can be plain on a moment-to-moment basis but is something quite special in its entirety.

IFC Films faces a tough challenge with this theatrically since, other than serious film buffs and Linklater fans, it's very hard to identify the audience that will come out for a 2.5-hour observational chronicle of childhood; it's not really a film for kids, although they would relate to much in it, and many adults will shy away due to a perception that it is. Still, there is little doubt that, over time, *Boyhood* will be seen and deeply appreciated by viewers young and old on various formats, with the end result that it will endure.

Every single aspect of the subject here has been grist for dramatists through the ages — the bickering, small joys, misunderstandings, wedlock fissures, first loves, the birth of artistic inclinations and emotional growth through pain and disappointment. Eschewing melodrama and farce, Linklater approaches these subjects in the same unblinking manner, as parts of the fabric of life. What seem like huge issues for a moment often can be quickly forgotten, while tiny incidents can remain in the mind forever; it's the selective but cumulative use of seemingly arbitrary but significant experiences that gives *Boyhood* its distinctive

character and impressive weight.

Linklater shot in short spurts periodically between 2002 and 2013, calling the name actors to Texas to join the locals playing the dozens of characters who come and go. This approach involved some real risk, as, over such a long period, some participants could have died, become unwilling to continue or somehow evolved physically and/or emotionally in ways that might have been unsuitable for the story as the writer-director roughly conceived it in advance.

The film moves along from one time period to another without warning or announcement, and watching the aging process of the performers is fascinating. The two major professionals in the cast, Ethan Hawke and Patricia Arquette, who play the divorced parents Mason Sr. and Olivia, thicken and mature gracefully over the years. But where Linklater was really lucky was with Ellar Coltrane, a local kid who's cute as a little boy and, in his midteens, sprouts into a cool, thoughtful, slim and quite attractive guy. In a typical fictional film, it would require three different actors to portray the same character over this age range; to see this one young man inhabit all these stages of Mason's life is quite astonishing to behold.

The only comparison that comes to mind for this sort of extended real-life chronological continuum is Michael Apted's still-ongoing *Up* series, which has followed the group of original participants (with one or two dropouts) over the decades. But that's a documentary. What takes getting used to in *Boyhood* is that, in fact, it is not a documentary. The initial passages, with Olivia picking Mason up from school, Mason spray-painting graffiti on a wall, and his older sister Samantha (Lorelei Linklater, the director's daughter) being sassy, appear so verite-like that the written dialogue sounds rather



stilted. This impression is forgotten once the kids' long-absent dad returns from Alaska, only to be assaulted verbally by the still-wounded Olivia (the reason for their breakup goes unspecified).

Living hand-to-mouth, Olivia moves the kids to Houston so she can go to college; she marries again, to an overbearing professor with children of his own who turns out to be a violent alcoholic; the kids line up with hundreds of others in costume one midnight to buy *Harry Potter and the Half-Blood Prince*; Mason Sr. turns up again and shakes his kids out of their sullenness by insisting they talk to him about real stuff; dad dragoons the kids into helping him campaign for Obama in 2008; Samantha has her first boyfriend at 15; and Mason Jr.'s voice is suddenly deep when his old man takes him on a summer camping trip.

The smallest moments can be the most telling: The kids wondering if their dad is sleeping with a redhead who chats him up in a restaurant; Samantha's embarrassment upon her dad's prying about her first romance; and young Mason's crushing disappointment that his father has sold the GTO that he'd promised to give him on his 16th birthday.

There are other, more overt milestones: Olivia becoming a successful teacher; the kids adjusting to yet another stepfather — an initially impressive and buff Iraq War vet who, like his predecessor, becomes an abusive drunk — as well as a stepmother whose mother is a Jesus freak and father is a gun nut (both of whom could not be nicer); Samantha leaving for col-

lege, while young Mason develops a passion for art photography as well as for the most beautiful girl at school (Zoe Graham), whom he's lucky enough to have as his first girlfriend but who will also certainly break his heart.

With all the geographic, educational, parental and emotional adjustments Mason and Samantha are forced to make, they do pretty well, all things considered, which brings to mind the overriding theme of Francois Truffaut's films about children, which was their resilience. With all the childhood traumas, extreme behavior and tragedies that have been depicted in both narrative and documentary films over the past couple of decades, it's both bracing and refreshing to see more normal (if far from ideal) youthful experience represented in such a nonmelodramatic and credible way.

There are many indelible passages in *Boyhood*, along with a few stretches that are less than compelling, even boring. But the length suits the film's substance and the feeling at the end is of a rich, greatly rewarding experience. Certainly, Linklater, with all the other projects he pursued over the course of these dozen years, must have had his fingers crossed much of the time that this ongoing enterprise would work out all right in the end. It turned out as well as, or better than, anyone could have logically expected.

Competition

Cast Patricia Arquette, Ethan Hawke, Ellar Coltrane
Director Richard Linklater
164 minutes



ELECTRIC

ENTERTAINMENT

GOD'S POCKET

OFFICIAL SELECTION IN THE 2014 SUNDANCE FILM FESTIVAL

Cast: Philip Seymour Hoffman, Richard Jenkins, Christina Hendricks, John Turturro

When Mickey's (Hoffman) crazy stepson Leon is killed in a construction 'accident,' nobody in the working class neighborhood of God's Pocket is sorry he's gone. Mickey tries to bury the bad news with the body, but when the boy's mother (Hendricks) demands the truth, and a local reporter (Jenkins) starts sniffing around, Mickey finds himself stuck in a darkly comedic life and death struggle. A body he can't bury, a wife he can't please and a debt he can't pay.

Screening at EFM

Thursday, February 6th – 2:20pm – CineStar 2

Saturday, February 8th – 9:45am – CinemaxX 3



TRANSIT

OFFICIAL OSCAR ENTRY FOR BEST FOREIGN FILM

Cast: Irma Adlawan, Ping Medina, Mercedes Cabral, Jasmine Curtis-Smith, Marc Justine Alvarez

TRANSIT explores the intersecting stories of Filipinos in Tel Aviv when the threat of a law deporting the children of migrant workers looms over their precarious lives.

Screening at EFM

Saturday, February 8th – 4:00pm – CinemaxX 19

Tuesday, February 11th – 12:10pm – CinemaxX 19

BOYS OF ABU GHRAIB

FROM THE EXECUTIVE PRODUCERS OF BLOOD DIAMOND & THE LAST SAMURAI

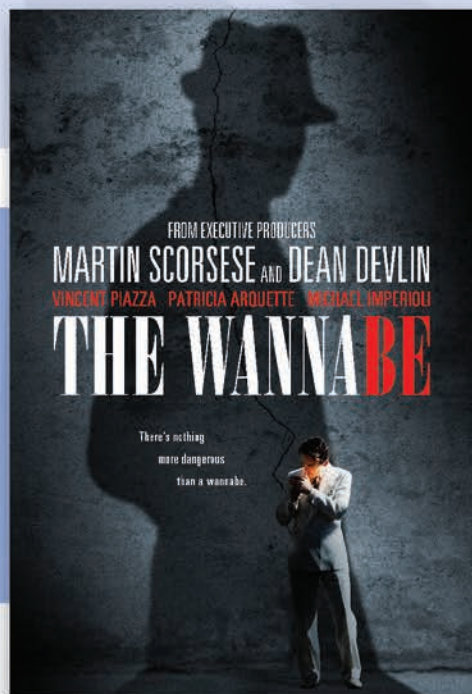
Cast: Sean Astin, Omid Abtahi, Luke Moran, Sara Paxton

A dramatic thriller about a forbidden friendship between an American soldier and an Iraqi detainee during the infamous scandal in the world's most notorious prison: Abu Ghraib.

Screening at EFM

Sunday, February 9th – 2:20pm – CinemaxX 17

Tuesday, February 11th – 2:00pm – CinemaxX 17



THE WANNABE

FROM EXECUTIVE PRODUCERS MARTIN SCORSESE & DEAN DEVLIN

Cast: Patricia Arquette, Vincent Piazza, Michael Imperioli

Set in New York City during the early 1990s, THE WANNABE follows a man obsessed with mob culture who attempts to fix the trial of John Gotti. But as the plot begins to unravel and he is rejected by the ones he idolizes most, he sets off on a ride worthy of mob lore.

In Post-Production

Sonia Mehandjiyska
Head of International Distribution

Marriott 262/264
soniam@electricentertainment

REVIEWS

Jack

This sad, all-too-credible story should be moving but is instead just sort of meh

BY LESLIE FELPERIN

Stories about children who have been neglected or abused are intrinsically laudable in themselves, hard to make because of the challenges of working with child actors and difficult to sell to distributors. Nevertheless, there also has been a bit of a glut of them recently at film festivals, and poor *Jack*, a German film about a 10-year-old boy who runs away from a state-run shelter to find his neglectful mother, thus arrives somewhat disadvantaged by compassion fatigue.

This collaboration between TV-trained director Edward Berger and actor-turned-scriptwriter Nele Mueller-Stoefen, who co-wrote the script together, is made with sensitivity, skill and honesty. However, it doesn't really say



IN COMPETITION

Pietzcker (left, with Atheer Adel) is on a quest to find his family.

anything new, especially when compared with, say, the recent *Short Term 12* or Ursula Meier's *Sister*, the latter another Berlin competitor made a couple years back, which covered similar ground with more bite.

Prepubescent Jack (impressive newbie Ivo Pietzcker) lives with his 5-year-old half-brother, Manuel (Georg Arms), and their mother, Sanna (Luise Heyer), in a Berlin tower block. Sanna clearly loves her children, but she's also selfish and feckless, inclined to skip out on the kids for jaunts away with men or friends.

One day, when Sanna is away,

Manuel is scalded by bathwater and social services are called in. The authorities decide, perhaps inexplicably to some viewers' eyes, to leave Manuel in Sanna's care but place Jack in a children's home. Employee Becki (Mueller-Stoefen herself) does her best to ease his transition, but he's soon being bullied by another child. When a holiday arrives and Jack expects to be allowed home to see Sanna and Manuel for the first time in weeks, she doesn't turn up to collect him. A fight with the bully puts Jack in a panic, and he runs, all the way across Berlin, to find his mom and brother,

beginning an odyssey after which nothing will ever be the same.

Berger and Mueller-Stoefen's script refrains from providing any kind of backstory that would explain why Sanna is such a screw-up, which creates the kind of oblique vibe that's so fashionable these days in art house cinema. But it also risks making the film feel a bit judgmental of anyone who doesn't conform to middle-class Germanic values, especially in a scene where Jack and Manuel go looking for Sanna at a rave in a squat, depicted as the most squalid environment a child could ever be exposed to. The characters on the whole lack dimensionality, and although young Pietzcker has presence, he's just a nice, hard-done-by urchin.

Competition

Cast Ivo Pietzcker, Georg Arms, Luise Heyer, Nele Mueller-Stoefen, Odine Johne, Vincent Redetzki

Director Edward Berger
102 minutes

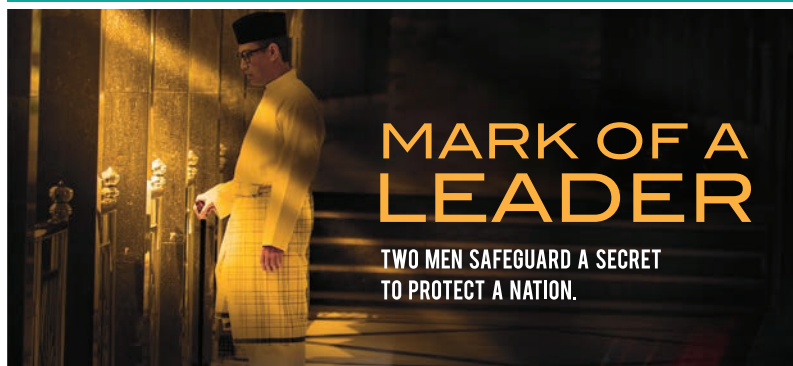
MALAYSIA at EFM 2014

Marriot - 107

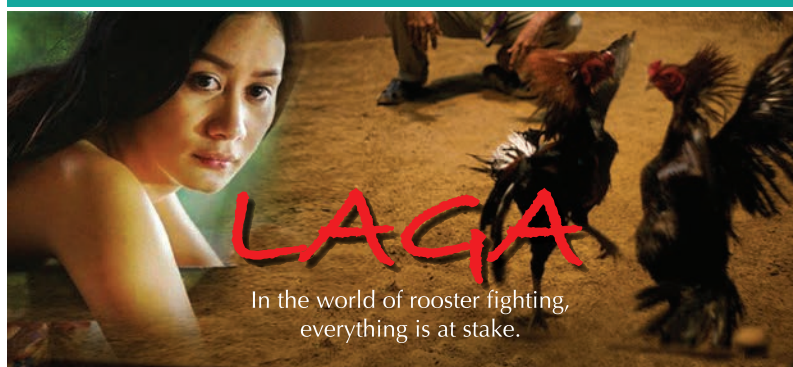
Executive attending: Rahmat Adam
+6012-234 0294
rahmat@creativecontent.my



Market Premiere Screening



Feb. 7 (Fri) | 9:15am | Dffb- Kino



Feb. 9 (Sun) | 12:45 | Dffb- Kino

World Premiere Screening



Feb. 8 (Sat) | 11:55am | CinemaxX 5



Feb. 9 (Sun) | 7:30pm | CineStar 1

VMI EFM 2014

VANTAGE MEDIA INTERNATIONAL / VISION MUSIC, INC

SCREENING TODAY

PETER O'TOOLE NICOLE KENIHEART JOSS ACKLAND EDWARD FOX STEVEN BERKOFF JACK GODDARD

THE SAINT WHO DEFIED AN EMPIRE

KATHERINE OF ALEXANDRIA

A MICHAEL REDWOOD FILM "KATHERINE OF ALEXANDRIA" STARRING NICOLE KENIHEART, PETER O'TOOLE, EDWARD FOX, JACK GODDARD, STEVEN BERKOFF, SAMANTHA BECKINSALE, JOSS ACKLAND, JACQUELINE BISHOP, RALPH MESSER
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KATHERINE OF ALEXANDRIA
SATURDAY FEB
 8TH 12:50

CINEMAXX 17

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Thou Wast Mild and Lovely

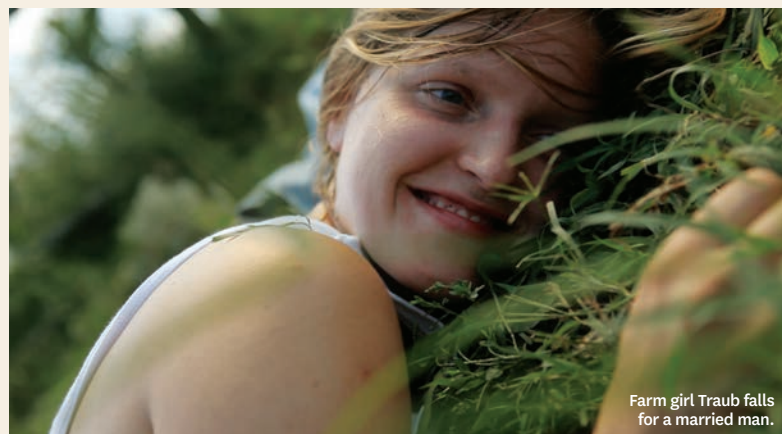
This is not the life on the farm that John Denver was singing about BY DAVID ROONEY

Josephine Decker has pointed to John Steinbeck's *East of Eden* as the inspiration for her quasi-thriller *Thou Wast Mild and Lovely*, a connection only vaguely discernible in characters acting on their darkest impulses as they compete for one another's attentions. But the loose-limbed film seems more like a nod to Terrence Malick in its reverence for the natural world. Shot in a woozy handheld style and laced with fussy visual affectations, the story mixes ripe sensuality with menace in a pastoral setting. It's not uninteresting but too self-consciously arty to rank Decker as a mature filmmaking voice.

The writer-director is represented with two films in the Berlin Forum, the other being

Butter on the Latch, which acquired some admirers in festival showings in the U.S. In addition to making documentaries, Decker has worked as an actor, notably in films by Joe Swanberg, who returns the favor here. His uncharacteristically nonverbal role marks a welcome change of pace and is one of this shoestring project's main strengths.

Swanberg plays Akin, a farm worker who leaves his wife and child at home when he takes a summer job on a property in rural Kentucky. The farm is owned by Jeremiah (Robert Longstreet), a drunk whose relationship with his grown daughter Sarah (Sophie Traub) has creepy overtones. As outlined in her voiceovers, the rustic beauty



Farm girl Traub falls for a married man.

is about to pop with untapped desire. Akin is a home-brew beer hobbyist, and that's not all that's fermenting between him and Sarah. But while she flashes more signals than a traffic light, Jeremiah doesn't warm to Akin.

As telegraphed in anticipatory flashes of violence, this is a lurid tale of sex and death recounted in short scenes and cloaked in the seductive imagery of grassy fields and docile animals. Decker's storytelling gains traction as it progresses, but she keeps undercutting the erotic tension by having Traub indulge in silly exhibitions of exploding sexuality.

Rather than a linear narrative, this is a film that seems mostly constructed in the cutting room, with bursts of a dissonant string score to heighten the mood. Ashley Connor's camera is either distractingly jittery or static, letting action play out within a random frame, as if the filmmaker is trying to make a virtue of unrefined aesthetics. On the plus side, biting the head off a live frog is certainly a new entry in the book of sexual come-ons.

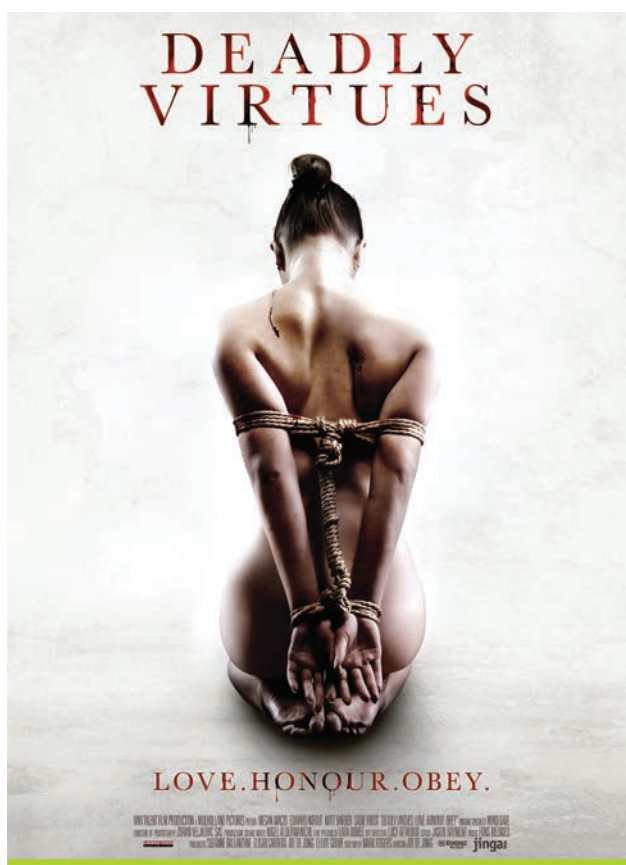
Forum

Cast Joe Swanberg, Sophie Traub

Director Josephine Decker

79 minutes

MARKET PREMIERES SCREENING TODAY



DEADLY VIRTUES: LOVE. HONOUR. OBEY.
DATE SATURDAY 8TH VENUE PARLIAMENT TIME 11:25AM



DRONES
DATE SATURDAY 8TH VENUE PARLIAMENT TIME 18:00PM

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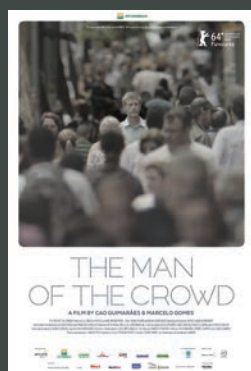


PRAIA DO FUTURO

by Karim Aïnouz

Production: Coração da Selva, Hank Levine Film, Detailfilm, Watchmen Productions | Sales Agents: The Match Factory

Feb 11 | 19:00 | Berlinale Palast - **PREMIÈRE**
 Feb 11 | 12:00 | Berlinale Palast - Press Screening (followed by Press Conference)
 Feb 12 | 09:00 | Haus der Berliner Festspiele
 Feb 12 | 18:00 | Friedrichstadt-Palast
 Feb 12 | 22:30 | International
 Feb 16 | 12:30 | Berlinale Palast



THE MAN OF THE CROWD

by Cao Guimarães and Marcelo Gomes

Production: REC Produtores Associados, Cinco em Ponto | Sales Agent: FiGa Films

Feb 10 | 22:30 | CinemaxX 7 - **PREMIÈRE**
 Feb 08 | 14:30 | International - Press and Industry Screening
 Feb 10 | 15:50 | CinemaxX 18 - Market Screening
 Feb 11 | 20:15 | CineStar 3
 Feb 12 | 22:30 | Cubix 7 & 8



THE WAY HE LOOKS

by Daniel Ribeiro

Production: Lacuna Filmes | Sales Agents: Films Boutique

Feb 10 | 20:00 | CinemaxX 7 - **PREMIÈRE**
 Feb 07 | 14:15 | CinemaxX 13 - Market Screening
 Feb 11 | 22:45 | CineStar 3
 Feb 12 | 20:15 | Cubix 7 & 8
 Feb 13 | 18:30 | Thalia Cinema (Berlinale Goes Kiez Program)
 Feb 15 | 17:00 | CineStar 7



CASTANHA

by Davi Pretto

Production: Tokyo Filmes, FiGa Films, Casa de Cinema de Porto Alegre | Sales Agent: FiGa Films

Feb 07 | 22:00 | CinemaxX 4 - **PREMIÈRE**
 Feb 08 | 13:45 | CineStar 8
 Feb 08 | 21:30 | CinemaxX 6 - Press Screening
 Feb 09 | 16:30 | Marriott 3 - Market Screening
 Feb 10 | 22:30 | Kino Arsenal 1
 Feb 14 | 22:30 | Cubix 9



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Nuoc

A maritime murder mystery proves more watery than grave BY STEPHEN DALTON

This atmospheric Vietnamese hybrid of romantic drama, murder mystery and waterlogged science-fiction eco-thriller initially feels like a kind of *Beasts of the Southeast Asian Wild*. Mostly set on floating rafts and boats, the mood is poetic and contemplative, the technical finish highly polished. The film's Saigon-born writer-director Nguyen-Vo Nghiem-Minh is a UCLA graduate whose last feature, *Buffalo Boy*, was put forward as Vietnam's official Oscar contender in 2006.



Sao's brother-in-law (Hoang Phi) examines Thi's underwater coffin.

Vietnamese cinema is an increasingly rare commodity on international screens, with domestic production in sharp decline since the shift to market economics in the 1980s. So it is disappointing that *Nuoc* never delivers on its initial arty promise. The sci-fi backstory remains underdeveloped, while the romance and thriller elements unfold with scant surprises. Further festival splashes seem likely for such an intriguingly odd fish, but broader box office potential looks decidedly damp.

The story begins with a dead body floating in water. It is the year 2030, and global warming has drowned most of southern Vietnam under ever-rising sea levels. The dead man is Thi (Thach Kim Long), a lowly farmer who has spent years living above his flooded property with his wife, Sao (Quynh Hoa), initially in a wooden stilt house, then in a boat as the tides grow higher. Shortly before his mysterious death, Thi began working at a heavily guarded floating farm nearby.

Jumping back 10 years for an extended second-act flashback, before her marriage to Thi, Sao had a fateful romance with Thuy (Hoang Tran Minh Duc), a scientist researching plant life along the fast-rising river delta. The ambitious Thuy breaks off their brief relationship to continue his corporate career, but later returns to set up the experimental

floating farm where Thi loses his life. When the police rule Thi's death an accident, Sao applies to work at the farm herself, to expose the truth behind his murder.

Nghiem-Minh shoots *Nuoc* with a strong compositional eye for wide horizons and elemental landscapes, sometimes reducing his human protagonists to minor details on a cosmic canvas with a Terrence Malick-like aloofness. His underwater sequences also stand out, particularly those in which Sao and her brother-in-law dive down to visit Thi's submerged coffin.

But however visually pleasing it may be, this moody maritime mystery is fatally low on tension. As a murder thriller, it lacks grip. As a dystopian sci-fi ideas movie, it lacks substance. And as a romance, it lacks passion. The storm-lashed climax, with its contrived revelations and self-destructive confessions, stretches implausibility to the snapping point. Ultimately, it is hard to muster much shock and awe over a tame conspiracy theory that hinges on genetically modified vegetables.

Panorama

Cast Quynh Hoa, Hoang Tran Minh Duc, Thach Kim Long

Director Nguyen-Vo Nghiem-Minh
98 minutes

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Sigouin and Hamidou Savadogo have a case of the Mondays.

Joy of Man's Desiring

Denis Cote weaves a poetic but insubstantial docudrama from the lives of factory workers BY STEPHEN DALTON

Mighty factory machines boom and clank a percussive industrial symphony that runs through this austere Canadian quasi-documentary. Shot in a series of heavily automated workspaces, *Joy of Man's Desiring* (*Que Ta Joie Demeure*) touches on ques-

tions of alienation and despair in the workplace, but offers no clear insights and reaches no firm conclusions.

Quebecois director Denis Cote won a Silver Bear in last year's Berlinale for his offbeat comic thriller *Vic + Flo Saw a Bear*, but

the formal rigor on display here feels more akin to the director's unorthodox animal-watching documentary *Bestiaire*, a left-field Sundance and Berlin favorite in 2012. Sadly, *Joy of Man's Desiring* lacks the same kind of inspired premise and clarity of purpose. Playing more like a sketchbook of semiconnected ideas than a coherent film, it likely will find its target audience limited to the festival circuit.

The film's nonfiction segments are lightly peppered with dramatic vignettes and poetic touches, including a stern opening monologue delivered straight to camera by an unnamed woman (Emilie Sigouin). "Be polite, respectful, honest," she warns the viewer, "or I'll destroy you." After this, a full 45 minutes of observational documentary elapses before Cote brings the woman back during a series of scrappy scripted scenes in which various workers discuss the depressing drudgery of their jobs and work in general.

Moving between different industrial spaces, Cote employs a method that mostly consists of artfully composed static shots and slow zooms into heavy machinery. These scenes have a stark, vaguely menacing beauty. They are intercut with still-life studies of machinists and carpenters, laundry workers and food packagers. Some are caught in fragmentary conversation, others framed in sullen and wordless poses. *Joy of Man's Desiring* constantly hints at interesting themes — like the psychology of manual labor in a mechanized age, or the broad cultural mix of Francophone immigrants among Quebecois factory workers — but never develops them with sufficient depth. Rich subject, poor delivery.

Forum

Cast Emilie Sigouin, Guillaume Tremblay, Hamidou Savadogo, Cassandre Emmanuel

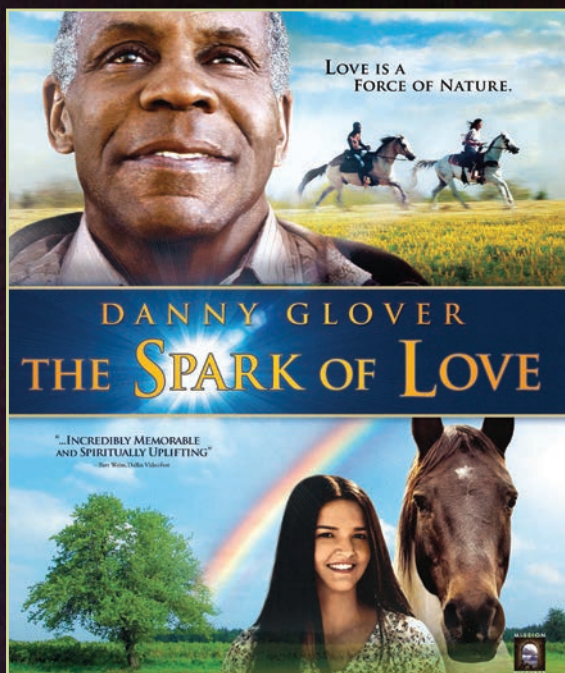
Director Denis Cote
70 minutes

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REVIEWS

Los Angeles

Earnest intentions and ethnographic trappings aside, this is basically *Muchachos n the Hood* BY DAVID ROONEY

Exploring the tragic conflict between traditional life in rural Mexico and the far-reaching tentacles of gang violence, *Los Angeles* is an absorbing if familiar drama from first-time writer-director Damian John Harper. Following the model of Italian neorealism, locals play versions of themselves in this heartfelt story of migration as experienced by those left behind. But despite the specificity of its Oaxaca setting, the German-produced film evokes too many minor variations on similar themes, without hitting enough new notes.

An American anthropology major, Harper spent a year working as an ethnologist in the Zapotec village of Santa Ana del Vale, observing the ebb and flow of life as sons, brothers and fathers undertook the dangerous

illegal journey across the border into the U.S. to earn money their families needed to survive. The authenticity he brings is admirable, as is the purity of having nonprofessional actors dramatize their own lives — even if that's also a limitation when the emotional stakes are raised.

Shot with a handheld camera, the film establishes a gritty texture from the outset as a vicious beating is heard beneath the opening credits. The recipient is 17-year-old Mateo (Mateo Bautista Matias), who's being indoctrinated into the brutal gang-banger ethos by village thugs. Mateo is convinced that becoming a badass gang member will be his ticket to survival when he heads for Los Angeles.

Woven seamlessly into the dramatic fabric, the film consid-



Mateo (Bautista Matias) is injured at a rodeo, setting in motion a tragic chain of events.

ers distinct types of emigrants. There's Mateo's unseen father, who may be shackled up with a new family in California. The boy's godfather, on the other hand, worked an honest job and has returned with a strong sense of civic pride. Another absentee, Lino, has put his life in danger by trying to extricate himself from a gang, causing sorrow to his mother. Her vehemently literal "it-takes-a-village" speech as she vents her bitterness is an overstated misstep in a drama that strives for verisimilitude. But otherwise one of the movie's

strengths is its casual observation of different generations of women and their interaction with men.

The lovingly detailed depiction of a place and its people keeps the film watchable. But at heart, this tale of a good kid having second thoughts about crossing over to the bad side isn't original enough to pack much punch.

Forum

Cast *Mateo Bautista Matias, Marcos Rodriguez Ruiz*

Director-screenwriter
Damian John Harper
100 minutes

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Pierfrancesco Diliberto
makes a terrific debut
(*Variety*)

Impressive
directorial debut
(*The Hollywood Reporter*)

A film by Pif
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Market Screening:
February 7th - 7.15 pm - CinemaxX 2
February 10th - 9.30 am - CineStar 6

Credits not contractual

Turkish Cinema in Berlin



Berlinale 64th Internationale Filmfestspiele Berlin
Panorama

THE LAMB

Kutluğ Ataman

07.02.2014 12:30 CinemaxX 7
12.02.2014 19:00 Zoo Palast 1 (Premiere)
13.02.2014 10:00 CinemaxX 7
14.02.2014 14:30 Cubix 9
15.02.2014 22:30 Colosseum 1



Berlinale 64th Internationale Filmfestspiele Berlin
Forum

SEABURNERS

Melisa Önel

06.02.14 21:30 CinemaxX 6 (Press screening)
07.02.14 19:45 Arsenal (Premiere)
08.02.14 15:00 Cubix 7
10.02.14 22:00 CineStar 8
15.02.14 22:00 CineStar 8



Berlinale 64th Internationale Filmfestspiele Berlin
Generation

COME TO MY VOICE

Hüseyin Karabey

09.02.2014 12:30 Zoo Palast 1 (Premiere)
11.02.2014 11:30 CinemaxX 3
14.02.2014 17:30 CinemaxX 1
16.02.2014 15:30 Filmtheater am Friedrichshain



Berlinale 64th Internationale Filmfestspiele Berlin
Generation

THE BLUE WAVE

Merve Kayan
Zeynep Dadak

08.02.2014 17:00 Haus der Kulturen der Welt Kino 1 (Premiere)
09.02.2014 14:00 CinemaxX 3
16.02.2014 14:30 CinemaxX 1



Berlinale 64th Internationale Filmfestspiele Berlin
Generation

AGRI AND THE MOUNTAIN

Hasan Serin

11.02.2014 15:00 CinemaxX 1
13.02.2014 10:00 Haus der Kulturen der Welt Kino 1
14.02.2014 10:30 CinemaxX 1
16.02.2014 10:00 Filmtheater am Friedrichshain

Centenary of
Turkish Cinema

1914-2014



GENERAL
DIRECTORATE OF



REVIEWS

MARKET
TITLE



Theo (Max Baissette de Malglaive) runs from a group of gangsters.

Mea Culpa

This frenetic B-level thriller has Grade A quality BY JORDAN MINTZER

French action maestro Fred Cavaye delivers another combo punch of kinetic thrills and schlocky storytelling in *Mea Culpa*, the third in a series of race-against-the-clock suspenseurs following *Point Blank* and *For Her* (remade stateside as *The Next Three Days*). Pretty much one credibility-stretching chase from start to finish, but with several impressive set-pieces and plenty of directorial ingenuity, this Gaumont-backed shooter should score a sizeable audience for its local release, while Fox already has picked up U.S. rights.

Starring Vincent Lindon and Gilles Lellouche as a former cop and a punch-drunk detective teaming up against a clan of mobsters, the film is your classic good guys vs. bad guys '80s-style actioner but with shootouts turned up several notches while the pace never lets up.

A somewhat impressionistic opening presents several characters and time periods, first introducing us to Simon (Lindon), an armored car driver estranged from his wife and son, for reasons we'll learn about later. Meanwhile, a gang of drug dealers has been on a shooting spree throughout the streets of Toulon, and although Simon's ex-partner, Franck (Lellouche), is on their tail, they've been taking out victims left and right.

All of this is setup for a first-act closer dur-

ing which Simon's son, Theo — in a coincidence that strains plausibility to the max — witnesses the gangsters executing someone in the bathroom of a bull-fighting ring. While that scene seems downright dubious, the next one, during which Theo outruns a scooter before his dad steps in, is as flawlessly executed as it is both unrealistic and over-the-top.

But Cavaye (who co-wrote the script with Guillaume Lemans) always has been less concerned with making things believable than with rendering them fast, gritty and violent, and to that extent, *Mea Culpa* is probably his best film yet. Working with cinematographer Danny Elsen and regular editor Benjamin Weill, the director creates a series of action scenes that are both artful and understandable, never indulging in overcutting and CGI while introducing sly bits of visual humor.

Spending much of the film punching, sweating and spitting up blood, Lindon and Lellouche are just fine as a pair of thuggish heroes, although they're more convincing when they're on the run than when they slow down to hit a few requisite emotional notes that feel phony from the get-go.

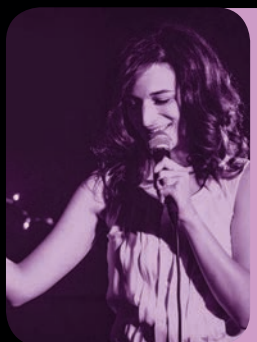
Sales Gaumont

Cast Vincent Lindon, Gilles Lellouche

Director Fred Cavaye // 90 minutes

EFM 2014 SCREENING SCHEDULE

the exchange.



WRITTEN AND DIRECTED BY
Gillian Robespierre
OBVIOUS CHILD
FEB 9 • 13:30 • ZOOPALAST 4
FEB 11 • 11:30 • MARRIOTT 2



MICHAEL PITT NINA ARIANDA
ROB THE MOB

FEB 6 • 17:30 • CINEMAXX 19
FEB 11 • 15:15 • CINEMAXX 19



WRITTEN AND DIRECTED BY JAKE PALTROW
YOUNGONES
FEB 7 • 19:00 • CINESTAR 4
FEB 10 • 09:15 • CINESTAR 7



SUPREMACY
FEB 9 • 9:15 • MARRIOTT 2

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2014 EUROPEAN FILM MARKET SCREENING GUIDE

TODAY

8:50 *Field of Dogs*, CinemaxX Studio 15, 98 mins., Poland, Wide/Wide House; *Wish I Was Here*, CineStar 4, 113 mins., USA, Wild Bunch

9:00 *The Disciple*, CinemaxX 9, 90 mins., Finland, Långfilm Productions; *Giovanni's Island*, Kino Arsenal 2, 102 mins., Japan, Production I.G.; *Foosball*, CineStar 7, 106 mins., Spain, Film Factory Entertainment; *Nobody Owns Me*, CineStar IMAX, 109 mins., Sweden, Svensk Filmindustri; *Hello Carter*, CinemaxX 5, 81 mins., UK, Bankside Films; *Gerontophilia*, CineStar 1, 87 mins., Canada, MK2; *Miele*, CinemaxX Studio 19, 96 mins., Italy/France, Cité Films; *The Hunted*, MGB-Kino, 88 mins., USA, Cinema Management Group (CMG); *TrustNordisk* - Private Promo Screening - By Invitation Only, CineStar 5, 20 mins., Denmark, TrustNordisk

9:10 *Brides*, CinemaxX 8, 94 mins., Georgia/France, Rezo; *Supermensch The Legend of Shep Gordon*, CinemaxX Studio 13, 84 mins., USA, Dogwoof

9:15 *Kertu* - Love Is Blind, CinemaxX Studio 17, 97 mins., Estonia, Paul Thiltges Distributions

9:20 *Some Like It Cold*, dffb-Kino, 110 mins., Russia, Sreda Fetisov Films

9:30 *71*, CineStar 2, 100 mins., UK, Protagonist Pictures; *Superegos*, CinemaxX 4, 94 mins., Germany/Switzerland/Austria, Films Distribution; *The Trip to Italy*, Zoo Palast 5, 115 mins., UK, Goalpost Film; *Pim & Pom: The Big Adventure*, CinemaxX Studio

18, 70 mins., Netherlands, Attraction Distribution; *Joy of Man's Desiring*, CinemaxX 6, 70 mins., Canada, Films Boutique; *Han gong-ju*, CinemaxX Studio 12, 112 mins., South Korea, FINECUT; *Night Moves*, CineStar 6, 120 mins., USA, The Match Factory; *The Art of Happiness*, CinemaxX Studio 16, 84 mins., Italy, Elle Driver; *Ugly Benny*, Marriott 1, 90 mins., USA, Engine 15 Media Group; *Medeas*, CinemaxX 2, 97 mins., USA, TFI International

9:45 *God's Pocket*, CinemaxX 3, 89 mins., USA, Electric Entertainment; *TrustNordisk* - Private Promo Screening - By Invitation Only, CineStar 5, 20 mins., Denmark, TrustNordisk; *Abducted*, Parliament, 96 mins., UK, Stealth Media Group

10:00 *Gagarin: First in Space*, Kino Arsenal 1, 108 mins., Russia, Intandem Films; *Summer Outside*, Zoo Palast 2, 92 mins., Germany/Switzerland,

10:25 *The Pact 2*, CinemaxX 5, 88 mins., USA, Content

10:35 *The Disappearance of Eleanor Rigby: Him and Her*, MGB-Kino, 201 mins., USA, Myriad Pictures

10:40 *The Word*, CinemaxX Studio 15, 97 mins., Poland/Denmark, LevelK; *Starred Up*, CineStar 1, 105 mins., UK, Independent; *I Thought It Was a Party*, CinemaxX 9, 85 mins., Spain/Argentina, 6 Sales

10:45 *Belle & Sebastian*, CineStar 4, 99 mins., France, Gaumont; *Hangar 10*, CineStar 5, 84 mins., UK, Altitude Film Sales; *Quality Time*, CinemaxX Studio 13,



Level K's
Starred Up

101 mins., Germany, Beta Cinema; *Shal - The Old Man*, CinemaxX Studio 19, 102 mins., Kazakhstan, Amadeus Entertainment

10:50 *Chlorine*, Marriott 2, 95 mins., USA, New Films International

11:00 *The Anderssons Hit the Road*, Marriott 3, 95 mins., Sweden, Sola Media; *At Home*, CinemaxX 6, 103 mins., Greece/Germany; *As the Light Goes Out*, CineStar IMAX, 113 mins., Hong Kong, China, Emperor Motion Pictures; *Betibú*, CinemaxX Studio 17, 103 mins., Spain/Argentina, Latido Films; *Barbecue*, CinemaxX 1, 90 mins., France, Studiocanal; *Playing Dead*, Kino Arsenal 2, 105 mins., France/Belgium, Films Distribution; *The Letters*, CinemaxX Studio 11, 120 mins., USA, Arclight Films; *The Rooftops*, CinemaxX Studio 16, 92 mins., France, Elle Driver

11:05 *West*, CinemaxX Studio

14, 102 mins., Germany, Picture Tree International

11:10 *Killers*, CinemaxX 2, 137 mins., Japan/Indonesia, XYZ Films

11:15 *The Custody*, Marriott 1, 90 mins., Canada, Attraction Distribution; *Two Men in Town*, CineStar 2, 120 mins., France/Algeria/USA/Belgium, Pathé International; *Poker Night*, Zoo Palast Club A, 105 mins., USA, Highland Film Group; *La Santa*, dffb-Kino, 90 mins., Italy, Rai Trade

11:25 *Deadly Virtues: Love. Honour. Obey*, Parliament, 90 mins., UK, Jinga Films

11:30 *Bald Mountain*, CinemaxX 4, 100 mins., Brazil, Celluloid Dreams/Celluloid Nightmares; *The Voices*, Zoo Palast 5, 111 mins., USA, Panorama Media; *Faith Connections*, CinemaxX Studio 12, 117 mins., France/India, Cité Films; *Promo Reel Wild Bunch*, CinemaxX 3, 90 mins., France, Wild Bunch

11:40 *Babysitting*, CineStar 6, 90 mins., France, Other Angle Pictures

11:55 *The Great Lion: Kun Seng Keng*, CinemaxX 5, 96 mins., Malaysia, Creative Content Association Malaysia

12:00 *Kohlhaas or the Proportionality of Means*, Zoo Palast 2, 89 mins., Germany

12:15 *Daughters*, CinemaxX Studio 18, 92 mins., Germany, Alpha Violet; *Natural Resistance*, CinemaxX 9, 83 mins., Italy/France, Rezo

12:30 *The Priest's Children*, CinemaxX Studio 15, 93 mins., Croatia/France, Wide/Wide House; *Pinocchio*, CineStar 4, 96 mins., Germany, Global Screen; *Rock Paper Scissors*, CineStar 1, 115 mins., Canada, Filmoption International

12:35 *Hector and the Search for Happiness*, CineStar 5, 118 mins., Germany/Canada, Bankside Films

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**THE
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MARKET SCREENING GUIDE

12:40 *The Silent Mountain*, Marriott 2, 94 mins., Austria/USA, Premiere Entertainment; ***Because I Was a Painter***, CinemaxX Studio 19, 104 mins., France, Jour 2 Fête; ***Siddharth***, CinemaxX Studio 13, 96 mins., Canada, Fortissimo Films

12:45 *Lilting*, CinemaxX 1, 86 mins., UK, Protagonist Pictures; ***The Quiet Roar***, CinemaxX Studio 16, 75 mins., Sweden, Bac Films; ***Filmage: The Story of the Descendents/All***, Marriott 3, 90 mins., USA, VMI Worldwide

12:50 *Katherine of Alexandria*, CinemaxX Studio 17, 107 mins., USA, VMI Worldwide

13:00 *Promo Reel Save Ozi*, dffb-Kino, 59mins., Argentina/India, Filmsharks International; ***I'll Bury You***, CinemaxX Studio 14, 91 mins., Belgium/France, Wild Bunch; ***Sugar***, Marriott 1, 97 mins., USA, Double Dutch International; ***The Suspect***, Kino Arsenal 2, 136 mins., South Korea, Showbox/Mediaplex; ***Lemon Tree Passage***, CineStar IMAX, 85 mins., Australia, Odin's Eye Entertainment; ***Nothing Can Stop Us***, Parliament, 95 mins., Italy, Amadeus Entertainment

13:15 *Güeros* - By Invitation Only, CineStar 6, 106 mins., Mexico, Mundial; ***A Dream***

of Iron, CinemaxX 6, 98 mins., South Korea/USA, BOC Features; ***The Husband***, CinemaxX Studio 11, 83 mins., Canada, The Little Film Company

13:20 *Blind*, CinemaxX 4, 96 mins., Norway/Netherlands, Versatile

13:30 *A Many Splintered Thing*, Zoo Palast 3, 90 mins., USA, Voltage Pictures; ***Tokarev***, Zoo Palast 5, 100 mins., USA, Hannibal Classics; ***Joy of Man's Desiring***, CinemaxX Studio 12, 70 mins., Canada, Films Boutique; ***Wolves***, CinemaxX 2, 85 mins., Canada, TFI International

13:45 *Ablations*, CinemaxX 9, 90 mins., France/Belgium, Funny Balloons

13:50 *Velvet Terrorists*, CinemaxX Studio 18, 87 mins., Slovakia/Czech Republic/Croatia, Deckert Distribution

14:00 *May in the Summer*, MGB-Kino, 100 mins., USA, Elle Driver; ***Master of the Universe***, Zoo Palast 2, 88 mins., Germany/Austria, Autlook Filmsales

14:10 *Zurich*, dffb-Kino, 103 mins., Germany, ARRI Worldsales

14:15 *Victor "Young" Perez*, CinemaxX Studio 16, 110 mins., France, Picture Tree

International; ***Healing***, CinemaxX Studio 15, 119 mins., Australia, Lightning Entertainment; ***House of Magic***, CineStar 4, 85 mins., Belgium, Studiocanal

14:20 *Jake Squared*, Marriott 2, 95 mins., USA, New Films International

14:30 *Fasten Your Seatbelts*, CineStar 1, 110 mins., Italy, Pathé International; ***Food Chains***, CinemaxX Studio 19, 82 mins., USA, Visit Films; ***The Crypt***, CinemaxX Studio 13, 82 mins., UK, Cinemavault; ***WTF***, CinemaxX 1, 90 mins., France, Wild Bunch

14:40 *Way Back Home*, CineStar 5, 130 mins., South Korea, CJ Entertainment; ***Dinosaur 13***, Parliament, 105 mins., USA, Dogwoof

14:45 *Hard Drive*, CinemaxX Studio 11, 90 mins., Canada, The Yellow Affair

14:50 *The Foxy Merkins*, Zoo Palast Club A, 83 mins., USA, ICM; ***Nine Days and One Morning***, CinemaxX Studio 17, 85 mins., Russia, Intercinema Agency

14:55 *Free Range*, CinemaxX Studio 14, 104 mins., Estonia, LevelK

15:00 *Wounded*, CinemaxX Studio 12, 95 mins., Spain, Imagina International Sales; ***Stop at Nothing: The Lance***

Armstrong Story, CinemaxX 4, 97 mins., Australia, ABC Commercial; ***Mission: Sputnik***, Marriott 1, 83 mins., Germany/Belgium/Czech Republic, Attraction Distribution; ***Me, Myself and Mum***, CinemaxX 2, 87 mins., France, Gaumont; ***The Guest***, CinemaxX 10, 100 mins., USA, HanWay Films; ***Djinn***, CineStar 6, 86 mins., United Arab Emirates, Fortissimo Films; ***Osamu Tezuka's Buddha 2***, Marriott 3, 85 mins., Japan, Toei Company

15:15 *Free Range*, CinemaxX 6, 104 mins., Estonia, LevelK

15:25 *N - The Madness of Reason*, CinemaxX Studio 18, 102 mins., Belgium/Germany/Netherlands, Wide/Wide House

15:30 *Jack*, CineStar 2, 103 mins., Germany, Beta Cinema

15:45 *Weekends in Normandy*, MGB-Kino, 90 mins., France, Films Distribution; ***The Police Officer's Wife***, Zoo Palast 2, 172 mins., Germany, The Match Factory

16:00 *Transit*, CinemaxX Studio 19, 92 mins., Philippines, Electric Entertainment; ***Seven Little Killers***, Marriott 2, 86 mins., Italy, Intramovies; ***Hunting Elephants***, dffb-Kino, 107 mins., USA/Israel, Bleiberg Entertainment; ***Truth or Dare***, CineStar 4, 83 mins., France, EuropaCorp

16:10 *Bloodlust*, CinemaxX Studio 13, 87 mins., UK, Cinemavault

16:15 *Frank*, CinemaxX 1, 95 mins., Ireland, Protagonist Pictures; ***Champ of the Camp***, CinemaxX Studio 16, 75 mins., United Arab Emirates, Wide/Wide House

16:25 *The Gambler*, CinemaxX Studio 15, 109 mins., Lithuania/Latvia, Wide/Wide House

16:30 *Heart of a Lion*,

CinemaxX Studio 11, 99 mins., Finland/Sweden, The Yellow Affair; ***A Dream of Iron***, Marriott 3, 98 mins., South Korea/USA, BOC Features; ***Promo Screening - Northmen: A Viking Saga***, CineStar IMAX, 120 mins., Switzerland, The Salt Company; ***When We Were Boys***, CineStar 1, 106 mins., Canada, Entertainment One; ***Making of Heimat***, CinemaxX Studio 17, 119 mins., Germany, ARRI Worldsales; ***Ribbit***, Parliament, 86 mins., Malaysia/India, United Studios

16:40 *Little Buddha*, CinemaxX Studio 14, 99 mins., Serbia/Slovenia/Switzerland, Gargantua Films

16:45 *Gaming Instinct*, CinemaxX 2, 100 mins., Germany, Global Screen; ***Dead Snow 2: Red vs. Dead***, CineStar 6, 105 mins., Norway, Elle Driver

17:20 *Supernova*, CinemaxX Studio 18, 108 mins., Netherlands/Germany/Belgium, EYE Film Institute Netherlands; ***Miss Zombie***, CineStar 2, 85 mins., Japan, Celluloid Dreams/Celluloid Nightmares

17:30 *Non-fiction Diary*, CinemaxX 6, 93 mins., South Korea, M-LINE Distribution

17:35 *Rigor Mortis*, CineStar 4, 101 mins., Hong Kong, China, Fortissimo Films; ***Hotell***, Marriott 2, 97 mins., Sweden, MK2

17:40 *We Gotta Get Out of This Place*, CinemaxX Studio 16, 91 mins., USA, Lightning Entertainment

17:45 *Fort Bliss*, Zoo Palast 4, 90 mins., USA, Voltage Pictures; ***Torment***, CinemaxX Studio 13, 82 mins., Canada, Filmax International

18:00 *Song 'e Napule*, CinemaxX 1, 114 mins., Italy, Rai Trade; ***God Only Knows***, dffb-Kino, 110 mins., USA, Synchronicity Entertainment;



ICM's *The Foxy Merkins*

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MARKET SCREENING GUIDE

Drones, Parliament, 83 mins., USA, Jinga Films

18:15 Johnson, CinemaxX Studio 11, 85 mins., USA, The Salt Company

18:20 Superchondriac, CineStar 1, 107 mins., France, Pathé International; **Wicked Blood**, Marriott 1, 90 mins., USA, VMI Worldwide

18:25 Brazilian Western, CinemaxX Studio 14, 105 mins., Brazil, Imagina International Sales; **Honeymoon**, CinemaxX Studio 15, 100 mins., Czech Republic/Slovakia, Latido Films

18:30 Millions, CinemaxX Studio 12, 83 mins., Germany, T Films

18:35 The Crocodile of Botswana, CineStar 5, 90 mins., France, Films Distribution; **A Very Unsettled Summer**, CinemaxX Studio 17, 98 mins., Romania/Czech Republic/Sweden, Aparte Film

18:40 The Punk Singer, CineStar 6, 83 mins., USA, Autlook Filmsales

18:45 Finding Vivian Maier, CineStar 2, 84 mins., USA, HanWay Films; **Witching & Bitching**, CinemaxX 2, 112 mins., Spain/France, Film Factory Entertainment

19:00 Alphabet, CinemaxX Studio 19, 109 mins., Austria/Germany, The Match Factory

19:15 My Name is Hmmm..., CinemaxX Studio 18, 121 mins., France, Films Boutique; **All Cheerleaders Die**, MGB-Kino, 90 mins., USA, Celluloid Dreams/Celluloid Nightmares

19:20 Uvanga, CinemaxX Studio 16, 86 mins., Canada, Arnait Video Productions

19:30 Iranian, CinemaxX 6, 105 mins., France/Switzerland, Doc & Film International; **Papusza**, CineStar 4, 131 mins., Poland, New Europe Film Sales

19:45 The Dirties, CinemaxX Studio 11, 83 mins., Canada, Ellipsis Media International

20:10 Life After Beth, CineStar 6, 87 mins., USA, XYZ Films

21:30 Castanha, CinemaxX 6, 95 mins., Brazil, FiGa Films

TOMORROW

9:00 71, CineStar IMAX, 100 mins., UK, Protagonist Pictures; **Gods Behaving Badly**, CinemaxX Studio 17, 90 mins., USA, Lightning Entertainment; **Laggies**, CineStar 5, 100 mins., USA, The Solution Entertainment Group; **Going Away**, CinemaxX Studio 19, 98 mins., France, Wild Bunch; **Slow**, CinemaxX Studio 15, 86 mins., Germany, Wide/Wide House; **Careful What You Wish For**, CinemaxX Studio 16, 100 mins., USA, Hyde Park International; **Viral**, CineStar 7, 98 mins., Spain, DeAPlaneta; **The Little**

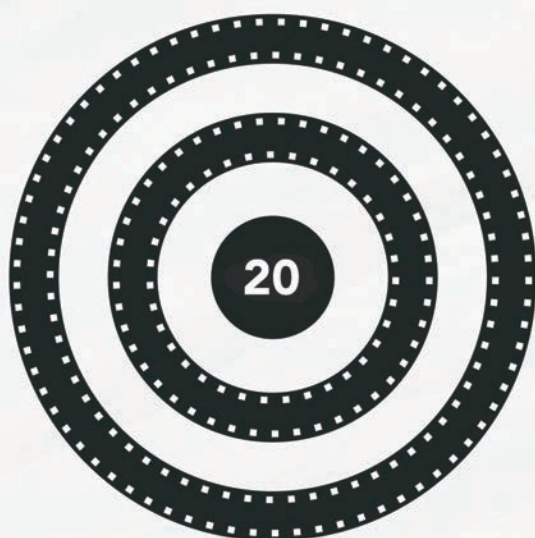
Ghost, CinemaxX 5, 92 mins., Germany/Switzerland, ARRI Worldsales; **God Only Knows**, dffb-Kino, 110 mins., USA, Synchronicity Entertainment; **Lose My Self**, CinemaxX 8, 95 mins., Germany, The Match Factory; **I Did It Again**, CineStar 4, 90 mins., France, EuropaCorp; **The Disobedient**, Kino Arsenal 2, 112 mins., Serbia, Visit Films; **The Christmas Candle**, CinemaxX Studio 11, 105 mins., UK, Arclight Films

9:15 Electric Slide, CinemaxX 1, 94 mins., USA, Myriad Pictures; **The Rooster of St-Victor**, CinemaxX Studio 13, 78 mins., Canada, Attraction Distribution; **Goal of the Dead**, MGB-Kino, 117 mins., France, Films Distribution; **Love Is Strange**, CinemaxX 4, 98 mins., USA, Fortissimo Films; **Supremacy**, Marriott 2, 105 mins., USA, The Exchange; **Relationship Status: It's Complicated**, CinemaxX 3, 95

mins., France, Studiocanal; **The Case Against 8**, Parliament, 112 mins., UK, Dogwoof

9:20 Cracks in Concrete, CinemaxX Studio 12, 105 mins., Austria, Films Boutique; **Mea Culpa**, CinemaxX 2, 87 mins., France, Gaumont

9:30 Banklady, CineStar 6, 117 mins., Germany, Global Screen; **Half of a Yellow Sun**, Zoo Palast 4, 106 mins., UK/Nigeria, Metro International; **Blind Dates**, CinemaxX 6, 99 mins., Georgia, Films Boutique; **Evaporating Borders**, Zoo Palast 5, 73 mins., USA, Ivaasks Films; **Solan & Ludvig's Christmas**, CinemaxX 10, 76 mins., Norway, TrustNordisk; **McCanick**, CinemaxX Studio 18, 96 mins., USA, Bleiberg Entertainment; **Dreamland**, CinemaxX Studio 14, 99 mins., Switzerland/Germany, Picture Tree International **VTR**



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5/14-5/21

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Hollywood
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8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Clooney and co-star Debi Fares during the shooting of *Killer Tomatoes* in 1988.



George Clooney got his start running from killer tomatoes

BEFORE THERE WERE Oscars in George Clooney's life, there were murderous tomatoes. In 1988's *Return of the Killer Tomatoes!*, Clooney played the roommate of the lead character, who works in his uncle's pizza parlor. The comedy-horror film was light on plot but premised on the idea that deadly tomatoes once roamed the Earth: In the first

Killer Tomatoes film, 1978's *Attack of the Killer Tomatoes!*, they were squashed and eradicated, but 10 years later they came back with Clooney as one of the valiant tomato opponents. "We were working like improv partners," says lead tomato fighter Anthony Starke. "We were trying to figure out what might be funny at any given moment. That was the nature of the movie. I mean

I wasn't working with him on *Michael Clayton*. We weren't hunkering down and preparing to 'act,' in all caps." Clooney would have to wait eight years for his first major screen role, in Quentin Tarantino's *From Dusk Till Dawn*, in which he traded tomatoes for vampires. "He's an American icon now," says Starke of Clooney, who since has fended off terrorists (1997's *The Peacemaker*), Jennifer Lopez (1998's *Out of Sight*) and arms traffickers (2005's *Syriana*,

**FILM
PRODUCTION**

RETURN OF THE KILLER TOMATOES
Tomatoes II Productions, Ltd. — (619) 264-4135
Shooting in San Diego
(Start June 22)

Cast: Anthony Starke, Karen Mistal, George Clooney,
Steve Lundquist, John Astin
Exec. Prod., Steve Peace; Line Prod., Lowell Blank;
Dir., John DeBello; Writers, Constantine Dillon, John
DeBello, John Stephen Peace; Casting, Samuel Warren &
Assoc. I.C.S.; Cinematog. & Camera, Steve Andrich;
Loc. Mgr., Martin Lopez; Sound, Paul Fabrini
TEEN WOLF TOO
Atlantic Entertainment/Lupus Transformation Research
Corp. — (714) 631-7460

which earned him a best supporting actor Academy Award) on the big screen. Last year he took a trip to space with Sandra Bullock in *Gravity*, which has grossed \$678 million worldwide. Next Clooney takes on Nazis in *The Monuments Men*, which he also co-wrote and directed. It makes its international debut here today. — C. MOLLY SMITH

IN BERLIN IN COMPETITION

german
films

photo © Frederik Bailer/Bavaria Filmverleih- und Produktion



BELOVED SISTERS by Dominik Graf

Producer: Bavaria Filmverleih & Produktion
World Sales: Global Screen

Sat, 8 Feb, 08:30 h, Berlinale Palast (press)
Sat, 8 Feb, 21:30 h, Berlinale Palast (premiere)
Sun, 9 Feb, 10:00 h, Friedrichstadt-Palast
Sun, 9 Feb, 19:30 h, Haus der Berliner Festspiele
Mon, 10 Feb, 17:00 h, Adria
Mon, 10 Feb, 17:30 h, CineStar 2 (market)

photo © Joachim Gern



JACK by Edward Berger

Producer: Port-au-Prince Film & Kultur Produktion
World Sales: Beta Cinema

Fri, 7 Feb, 09:00 h, Berlinale Palast (press)
Fri, 7 Feb, 16:00 h, Berlinale Palast (premiere)
Sat, 8 Feb, 09:30 h, Friedrichstadt-Palast
Sat, 8 Feb, 12:30 h, Haus der Berliner Festspiele
Sat, 8 Feb, 15:30 h, CineStar 2 (market)
Sat, 8 Feb, 18:00 h, Friedrichstadt-Palast
Mon, 10 Feb, 13:15 h, CineStar 2 (market)
Sun, 9 Feb, 18:30 h, Toni & Tonino
Sun, 16 Feb, 13:00 h, Haus der Kulturen der Welt 1

photo © Björn Kommerell/Independent Artists Filmproduktion



INBETWEEN WORLDS by Feo Aladag

Producer: Independent Artists Filmproduktion
World Sales: The Match Factory

Tue, 11 Feb, 09:00 h, Berlinale Palast (press)
Tue, 11 Feb, 16:00 h, Berlinale Palast (premiere)
Wed, 12 Feb, 09:30 h, Friedrichstadt-Palast
Wed, 12 Feb, 15:30 h, Friedrichstadt-Palast
Wed, 12 Feb, 19:30 h, Haus der Berliner Festspiele
Sun, 16 Feb, 15:30 h, Berlinale Palast

photo © Dietrich Brüggemann



STATIONS OF THE CROSS by Dietrich Brüggemann

Producer: UFA Fiction
World Sales: Beta Cinema

Sun, 9 Feb, 09:00 h, Berlinale Palast (press)
Sun, 9 Feb, 16:00 h, Berlinale Palast (premiere)
Mon, 10 Feb, 09:30 h, Friedrichstadt-Palast
Mon, 10 Feb, 11:15 h, CinemaxX 10 (market)
Mon, 10 Feb, 18:00 h, Friedrichstadt-Palast
Mon, 10 Feb, 22:30 h, International
Thu, 13 Feb, 21:30 h, Thalia Potsdam
Sun, 16 Feb, 09:30 h, Haus der Berliner Festspiele

Screening schedules subject to change.

GERMAN-INTERNATIONAL CO-PRODUCTIONS IN COMPETITION / OUT OF COMPETITION

BEAUTY AND THE BEAST by Christophe Gans (FR/DE)
German Co-Producer: Studio Babelsberg
World Sales: Pathé International

THE GRAND BUDAPEST HOTEL by Wes Anderson (UK/DE)
German Co-Producer: Studio Babelsberg
World Sales: Fox Searchlight Pictures

HISTORY OF FEAR by Benjamin Naishtat (AR/UY/DE/FR)
German Co-Producer: Vitakuben
World Sales: Visit Films

THE MONUMENTS MEN by George Clooney (US/UK/DE)
German Co-Producer: Studio Babelsberg
World Sales: FOX 2000/Columbia Pictures

NYMPHOMANIAC VOLUME I (LONG VERSION) by Lars von Trier (DK/DE/FR/BE/SE)
German Co-Producer: Zentropa International Köln
World Sales: TrustNordisk

PRAIA DO FUTURO by Karim Aïnouz (BR/DE)
German Co-Producer: DETAILFILM
World Sales: The Match Factory

STRATOS by Yannis Economides (GR/DE/CY)
German Co-Producer: The Match Factory
World Sales: The Match Factory

THE THIRD SIDE OF THE RIVER by Celina Murga (AR/DE/NL)
German Co-Producer: Rommel Film
World Sales: The Match Factory



SCREENING TODAY

@ 13:00 – Marriott 1

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SUGAR

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- Jerry Jones, Executive Director of the National Coalition for the Homeless